

# SQUARE DANCING



Some thoughts for  
a new decade  
(see page 7)

**LLOYD "PAPPY" SHAW**

JANUARY, 1980

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## IT'S A LAUGHING MATTER

A look at the activity  
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(see page 21)



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tute Directory

(starting on page 9)



## AND THEN THERE'S . . .

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CURLEY CUSTER



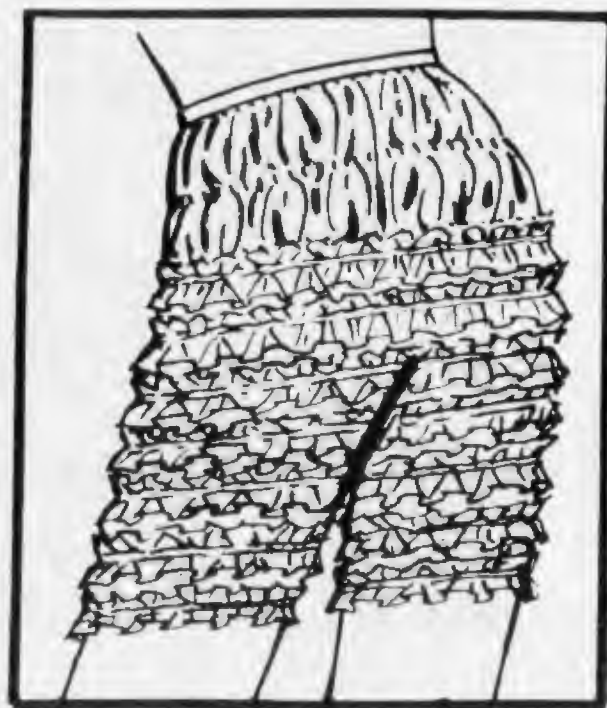




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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

May I make a suggestion that would make your magazine more useful? Most of us refer to old issues to refresh our memory on calls that are rarely used. The Joe and Barbara feature is good except one must read half-a-page before he knows what the call is . . . It would be helpful if all items had in bold print what was going to be discussed. Then one could easily find the call he is looking for.

Raymond Cason

Siloam Springs, Arkansas

**Good point. Most of the time we have managed to label the "Take A Good Look" series but we'll try to use bolder type in the future. — Editor**

Dear Editor:

My wife and I have been dancing for 25 enjoyable years and for most of that time we

have read SQUARE DANCING. From the magazine we have learned things about square dancing that we could not have learned anywhere else. It is our thought that SQUARE DANCING will do for our new club members what it has done for us and we are enclosing our check to cover 6 new subscriptions for members of our Meadowbrook Mavericks Square Dance Club.

Lee Reed

Houston, Texas

**Our sincere thanks for your kind comments and for sharing the magazine with others. — Editor**

Dear Editor:

Thank you for your emphasis on smooth dancing among square dancers. There is a great need for this kind of instruction; it is sadly lacking. Instead we experience a relentless drive to teach more figures, which, when one gets beyond mainstream, are seldom called at club dances. An allied result is that dancing becomes a chore instead of fun and only those who very frequently dance can keep up. In my opinion most callers are very short-sighted in emphasizing complexity as opposed to pleasure . . . I question whether many square dance callers are competent to address themselves to matters of styling and smooth dancing. CALLERLAB should give some serious thought to this matter. In the 5  
(Please turn to page 55)

# SQUARE DANCING

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# AS I SEE IT

bob osgood

January, 1980

**O**VERWHELMED WITH the idea of spending a vacation square dancing? Then just picture this. On Monday start out with a leisurely breakfast followed by a morning square dance workshop. After lunch it's time for a bit of fishing — what you catch you have for dinner. Then an afternoon workshop and an evening party dance. This is just one day at Andy's Trout Farm in Dillard, Georgia. Wednesday is unscheduled so that you may take a plane ride over the area, go mining for rubies or ride the white water rapids of the Chattooga.

Or think of spending a vacation in the Canadian or Colorado Rockies with square dancing nicely sandwiched in between horseback riding and cross-country exploring. Or you might relish a square dance week with golf and water sports at Kirkwood Lodge on the shores of the Lake of the Ozarks or at Asilomar on the white sand dunes near Carmel, California.

Montana, you say? Well you can head for 27 acres of pine-covered land along a beautiful trout stream which is the setting for Afton's Square and Round Dance Vacation or combine a sightseeing trip to Yellowstone National Park with square dancing at Lionshead Resort. Read more starting on page 9.

## Thoughts for 1980

**A**S THE NEW YEAR BEGINS to unfold we've thought back to those earlier days when Dr. Lloyd "Pappy" Shaw would start things off for us with one of his special editorials. What a man he was, this mountain man from Colorado who, during the 1930s, 40s and 50s, brought to the world a reawakening of the great American Folk Dance. His insight and deep feelings provided much of the motivating power of those earlier years. He had something of importance to say about what was

happening in this activity and, surprisingly enough, so much of what he said is just as applicable today as it was 30 years ago. We thought that it might be appropriate to start out a brand new decade with some of "Pappy's" thoughts from Januaries past.

On the subject of being an amateur: . . . *I have been thinking of you lately as amateurs. And what a lovely thing that is to think! Amateur, from the old Latin amator, "a lover;" or from the old amare, "to love." And the love of our sport is the essential thing. An amateur is not a fanatic, he is a whole person. A fine amateur is not necessarily a "great dancer" he is a great person who loves to dance . . . Amateur comes from the same root as "to love." Let us all dance, and call, and organize, simply because we love it. And as we organize, let us laugh! Let's not be regimented. Let's never get deadly serious; let us all keep forever lovingly enthusiastic. Let's really learn to dance! Let's not bother with all the complicated new patter, and the new fatiguing routines. Let's ignore the "trends." Let's not be pushed around. Let's learn a few fundamental dances for the love of the thing. Let's call them, if that is our job, for the love of the calling, — for dancing, for the spreading of joy. Let our "love" be the answer to it all. (S.I.O. 1956)*

On frequency of dancing: . . . *I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp they feel that they have to shoot up the town and paint it thoroly red. In their first excitement, at the discovery of our new way of life, they are dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and fol-de-rols they can burden each new figure. They compete in how many new dances they can learn, and in how many new costume effects they can dream up. But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It*



soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week we become much better dancers, and we find a saner and much deeper joy in our dancing. We pick our dances more carefully. We know that a marriage that packs all its joy into the honeymoon isn't much of a marriage. (S.I.O. 1951)

The evolution of a dancer: . . . Remember how hard it is to get a man to his first square dance. Then he goes over-board, and dresses, and laughs, and has the great fun of a beginner. Then he develops into a general dancer, still having a whale of a good time. Then he begins over-dressing, over-organizing, and becomes over-critical. He and his few friends are looking only for the top. Then even his few friends are not good enough for him, and he goes out of the top, and thank God, quits dancing forever. (S.I.O. 1954)

On the subject of new dancitis: . . . It was only natural for a while that every new dancer was ambitious to create a new dance to a new tune that he had just heard, (we think we have to create things, bless us) until we found ourselves so smothered under new dances that none of us could keep them straight. Then a few of the old ones were slipped back in, and they were immediately accepted as new, and good, and standard.

We are finding out that if every new tune that shows up in the shops can have a new dance fitted to it, we shall soon be dancing nothing much to not much of anything. (S.I.O. 1953)

And more new dances: . . . We can see a slowing down of the thousands of new dancers, quite inexperienced, who decide they'll be suddenly famous by writing a brand new square dance. They will learn eventually that there is nothing much that is truly new that is left to write . . . It is fine to change, and re-arrange, and slip in an anonymous contribution now and then . . . but after a certain time you may come to realize that you have only changed the words, and varied the movement, that an activity that is well over six or eight thousand years old, is seldom changed much at its very heart. We learn at last to take it easy, without too much personal ambition. We learn to love the dance, not just the individual dances. And perhaps this time we can

keep it going for fifty or even a hundred healthy years more, if we don't take too much personal pride in it, or think too much about our own personal contributions. God grant, for the sake of all of us, that we may. (S.I.O. 1955)

The changing scene: . . . Callers who used to traipse all over the country are staying right at home four nights a week, teaching eager beginners . . . And this is very good! (S.I.O. 1953)

Trends: . . . Some old dancers, tiring of all the "new," have threatened to drop out of dancing entirely. But instead they have turned back to the old contra-dance, perhaps, which was danced so lovingly and so enthusiastically in this country. They have formed a little club and have suddenly found a field so extensive that they will never run out of things to do . . . Or they may get carried away by the old "formal quadrilles" which are such a world of good fun if done properly, and the "circle mixers" that were once a definite and delightful part of every square dance. For no one needs to be bored any longer with any particular kind of square dancing that may be going on. We have come of age! (S.I.O. 1958)

Square Dancing as a business: . . . There will be a host of callers, riding night after night, a hundred miles or so to put on a dance. And they'll be paid, but they won't be the least bit commercial — until their attitude becomes commercial. Most of them will just barely manage to pay for this great recreation they have entered into, — pay for the gasoline, pay for the books, pay for the records . . . and the clothes, and all the loud speaking equipment they lug around from place to place. And they carry it in, and set it up, and have a wonderful time, — as long as they can keep laughing, and keep loving it. Dancing isn't a business. (S.I.O. 1956)

And finally, tradition: . . . We must guard against its excesses. We must keep alive, and a definite part of us, the older movements of the dance, just as we treasure great-grandmother's hand woven coverlet, or her beautiful brass candlesticks. That is the fun and richness of our way of life. (S.I.O. 1957)

*Lloyd Shaw*





This is the beautiful setting of Andy's Trout Farm, Dillard, Georgia.

THE COUPLE were not square dancers. They had always been tolerant of their friends who were but that is about as far as it went. The discussion had gotten around to "What do you do on your vacation?" When told that a week was spent *square dancing* they seemed incredulous. "You folks start square dancing at 9:00 in the morning and dance straight on through until 11:00 o'clock at night? You must be out of your mind!"

To anyone who has never been to a square dance vacation institute the idea of doing so much dancing packed into just a 3 day weekend or into a five or six day week-long session seems foolhardy to say the least. On the other hand, those who have *discovered* the fun of a vacation that includes *the best* of an individual's favorite hobby is another matter.

Square dance vacation institutes are unique with the contemporary revival of square dancing. The earliest institutes were those conducted by Dr. Lloyd "Pappy" Shaw at the Cheyenne Mountain School in Colorado Springs and started during the 1940's. Soon after came the square dance camps sponsored by American Squares Magazine, the institutes held by Herb Gregerson in Ruidoso, New Mexico, and a number of folk dance camps, that included some square dancing, scattered in different parts of the country.

The Colorado schools sponsored by the Shaws were essentially geared for callers and teachers. It wasn't until the early 1950's with the introduction of the Sets in Order Asilomar

Institutes that square dance vacations for the dancers became a thriving institution.

Today the greatest number of these vacation experiences are geared to the weekend or "short course." Often those attending a square dance weekend come from the local area which could indicate that they are not using up any paid-vacation time. Participants at a week-long session, on the other hand, usually include people from a wide geographic area who count this time as a part of their annual vacation from work. Of course, retirees, no longer hampered by vacation schedules, are apt to show up at any or all of these institutes.

A weekend session frequently starts on a Friday afternoon or evening, continues throughout the day Saturday and terminates sometime mid-day on Sunday. Those institutes that go for five or six days, usually have the same general format as the shorter sessions but are conducted in a more relaxed fashion and include more in-depth programs.

Currently there are dozens of these square dance "retreats" scattered around the world. While there are some similarities in methods of operation, each institute reflects its own surroundings, capitalizing on the local attractions and playing up certain features that tend to make it unique. Some go heavily into the more advanced phases of square dancing; others publicize that their program is aimed at Mainstream, while still others specify that they are geared to newer dancers or to those who want a less strenuous experience.





What do you like with your square dancing, swimming, fishing hiking or loafing? You'll have plenty to choose from at Fun Valley in the heart of the Colorado Rockies.

Some programs feature contras or concentrate on rounds or Old Tyme dancing and use this as their special come-on. All institutes lean heavily on their calling and teaching staffs to attract dancers, whether they be "big name" leaders or club callers who have a local following.

Facilities play an all-important role in the success of a vacation institute and there are all types. Many on-going camps are "package" operations where housing, meals, dancing and most extras are included at a set price per participant, varying only if there is a choice of accommodations.

A number of these sessions take place at choice resort locations in magnificent settings. Some include more than just dancing with golf, tennis, fishing or water sports available and free time provided to explore the surrounding country.

Then there are those square dance holidays that center around a privately-owned or community-owned hall which is used for dancing and perhaps for meals while those who attend are housed in nearby hotels, motels or private homes. In some cases hookups for recreational vehicles are available.

A few institutes accept transient or part-time registrations but the majority interviewed for this article accept only full-time

participants. The reasons? Dancing space may be limited and it's necessary to fill the roster with those who can be present from start to finish. Another reason is that the dance-ability of the groups grows gradually. Each day the participants melt a bit more into a common level of proficiency. Those present at the workshop sessions early in the course are able to dance any experimental movements that are introduced, while a partial attendee, who may have missed these sessions, would not only be at a disadvantage himself but could discourage others.

Another point considered is the *friendship level*. Whether starting out with 50, 150 or 250 "strangers" at the get-acquainted session, by the end of the institute the dancers have all discovered new friends they had never met before. This is a big plus.

☆☆☆

This is the first in a series of special issues devoted to some of the wonderful aspects of the square dance activity. Next month (February) we will be featuring Caller's Schools and in March we'll spotlight the big events of the coming year. Be on the lookout for April for that's the issue telling about square dance tours and travel. Later on we'll cover the traveling callers and other key items of interest to all dancers, everywhere.



# So You're Going to Attend Your First Vacation Institute?

**T**HIS YEAR HUNDREDS OF DANCERS who have never signed up for one of these special "adventures" will take "step one" into the fascinating world of square dance vacations. If you are one of these fortunate individuals you should realize that it will be a different type of vacation for you. But if you are like the great majority of those who have become "sold" on this brand of holiday you're going to ask yourself, "Why didn't I do this a long time ago?"

Don't rush into the experience blindly. Like anything else, the time you spend in planning your vacation will be well worth it in the long run. Look at the institute directory we have prepared and see what is offered. Decide if your first venture will be for a weekend or for a full week. Just remember that because an institute lasts for only 48 hours it doesn't necessarily mean that it will be a more restful experience. Often the longer institutes have been constructed around more leisurely schedules. Talk to others who have attended various camps and get their opinions, but don't let them decide for you. We're all different and it will help if you can talk to several people before making up your mind.

Once you have selected dates and places that sound good, send for additional information. Most institutes have brochures which they're happy to mail to prospective participants. Go over the information carefully. See if there are any prerequisites for attendance. Some institutes require a minimum of three years' dancing experience. A number specify that registrants must be able to dance at a certain plateau, while others set forth no requirements.

In checking costs determine what is included in the entire package. Meals are a big item these days and if they're to be purchased separately, it might be well to find out what food prices are in the area.

Once you've made your decision don't delay in sending in your registration and deposit. Some institutes are filled in advance from one year to the next and it may take a year or two before your application can be accepted. By all means don't show up at an institute unless you have pre-registered or been given assurance that you are "in."

Ask another couple to accompany you, if you wish. More and more square dancers are doubling up to save gas costs, but make up your mind beforehand that you're not going to be tied to just one couple or to just old friends once you get to camp. One of the dividends in attending an institute is to meet *new* friends. Those who dance with their same circle of acquaintances miss the spirit of a camp adventure by "setting up squares" when they attend a square dance vacation.

**What to take:** The brochures of some institutes will suggest what to bring in the way of wearing apparel. As a rule of thumb ladies would be wise to bring one square dance dress for each daytime of dancing and one for each evening. If one of the nights is to be a special party dance then perhaps make one of your evening dresses a bit fancier. Men should consider two shirts for each day, one for the daytime sessions and one for the evening dances. When it comes to shoes, you'll find that by having one or two changes you'll be kind to your feet. What extras? If the brochure doesn't spell it out take deoderant, mouthwash, possibly an iron and any other types of clothing that will tie-in with the special programs offered by the institute you are planning to attend.

**A few tips on attending your first camp:** *Go expecting a great time!* Don't try to



dance every dance. Pace yourself. If you get tired, sit out a spell and watch. Some people can absorb what is being taught by simply observing. Try a bit of everything. You may not do rounds or contras at home but here's an opportunity to "get your feet wet." Be aware of the dancing style that is advocated. You may be asked to make a few adjustments but you'll find it's worth it. Most camps go by the CALLERLAB standards, the same ones you'll find in our illustrated Basic Handbooks put out by this magazine and the Sets in Order American Square Dance Society.

Finally, if you do attend a square dance vacation institute this year — and we hope that you will — make yourself a personal hospitality committee of one. Don't wait for someone to make the first move at introductions but see how many dancers you can get to know during the brief time you have together.

## *Your 1980 Directory of Square Dance Vacations*

**H**ERE'S A RUN DOWN of vacation camps of all shapes and sizes — one of them may be just right for you. Read over the following list and then write directly to the ones which interest you for more information. And, again remember, many of these institutes fill rapidly, so don't delay. And one final word; although we've tried to make this list complete, undoubtedly there are some 1980 vacation institutes that have eluded us. We'll include additional listings in coming issues as they are received.

### **CALIFORNIA**

**Asilomar (SIOASDS) Square Dance Vacation**, Pacific Grove. A grand-daddy in the institute field. July 20-25. Write Square Dance Vacations, 462 N. Robertson Blvd., Los Angeles, CA 90048

**Square Dance Vacations**, Pacific Grove. July 6-11. Write Continental Squares, 39256 Paseo Padre Pkw., Fremont, CA 94538

### **COLORADO**

**Cutty's 3rd Annual S/D Festival**, Coal Dale. Family weekend. July 25-27. Write Alma Cash, 3711 Montebello Dr., Colorado Springs, CO 80918

**Dance Ranch**, Estes Park. Summer dancing, June-Labor Day. Write Frank Lane, P.O. Box 1382, Estes Park, CO 80517

**Fun Valley**, South Fork. Successive weeks of dancing and recreation. May 25-Oct. 4. Write Mack and Jean Henson, 2050 Elmwood Dr., Abilene, TX 76905 (Oct. 1-May 1); Rt. 1, Box 208, So. Fork, CO 81154 (May 1-Oct. 1)

**Lighted Lantern S/D Camp**, Aurora. For information write Beryl Main, 12933 E. Alaska Ave., Aurora, CO 80012

**Parrish Ranch**, Berthoud. Special program May 15-June 30; 7 weeks July 1-Aug. 16. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513

**Peaceful Valley**, Lyons. Dancing, horseback riding, hiking. Full summer program. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons, CO 80540.

**Lloyd Shaw Foundation Dance Week**, Steamboat Springs. Emphasis on traditional and smooth dancing. July 20-25. Write Dr. Diane Burton, 1536 Conneaut, Bowling Green, OH 43402 (Sept. 15-June 7); 20 NE 47th, Kansas City, MO 64116 (June 8-Sept. 14).

### **CONNECTICUT**

**Hoedown Holiday**, Mar. 14-16; **Octoberfest Weekend**, Oct. 10-12; **Wagon Wheel Weekend**, Apr. 18-20; all held in Enfield. For information write Doug and Joyce Fuller, 147 Russell St., Woburn, MA 01801

### **FLORIDA**

**Lehigh Resort**, Lehigh. Sessions throughout the year. For information write Dance Vacations, SD Lehigh Resort, Box 573, Lehigh, FL 33936

### **GEORGIA**

**The Square Dance Resort at Andy's Trout Farm**, Dillard. 30 relaxed week-long programs in beautiful mountain setting, March-October. Write Jerry and Becky Cope, P.O. Box 129, Dillard, GA 30537

### **IOWA**

**Autumn Fling Weekend**, Okoboji. Sept. 13-15. Write Warren Rowles, Box 21, Grand Junction, IA 50517

### **INDIANA**

**Cloud Nine Spring Ball**, Indianapolis. April 25-27. Write Dick Han, 513 So. Bluff St., Monticello, IN 47960

**Dream Weekend**, Indianapolis. Nov. 29-30. Write John Wykoff, 1726-D East 90th Pl., Indianapolis, IN 46240

**Holiday in May**, Marshall. May 16-18. Write Clancy Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184



**Hoosier Huddle Weekend**, Ft. Wayne. Oct. 31-Nov. 1. Write Hoosier Huddle Weekend, 1425 Oakhill Dr., Plano, TX 75075

**Potawatomi Pow-Wow**, Angola. Five weekends in spring and fall. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154

**Square and Round Dance Weekend**, Marshall. Mar. 28-30. Write Duane Gluth, 9525 Hawthorn Dr., Munster, IN 46321

**Turkey Run State Park Weekends**, Marshall. A variety of staffs on weekends in Feb., June, Aug., Sept. and Dec. Write Max Forsyth, 9901 Pendleton Pike, #177, Indianapolis, IN 46236

**KENTUCKY**  
**Septemberfest**, Gilbertsville. Sept. 20-27. Part-time registrations accepted. Write Kent and Janice Berkley, 231 No. 4th St., Mayfield, KY 42066.

**MARYLAND**  
**Dance-A-Cade**, Hunt Valley. Round dance weeks in July. For information write Joe Turner, 7409 Masters Dr., Potomac, MD 20854

**MISSOURI**  
**Kirkwood Lodge**, Osage Beach. 14 weeks with national leaders May 25-Oct. 11. Write Square Dance Vacations, Kirkwood Lodge, Osage Beach, MO 65065

**MONTANA**  
**Lionshead Resort and Dance Ranch**, West Yellowstone. Dance in a national park setting. May 25-Sept. 15. Write Buck and Alice Jones, West Yellowstone, MT 59758

**The Square and Round Dance Center**, Lolo. Weekends and extended weekends, June 5-Aug. 31. Write Ray and Afton Granger, Hiway 12, Lolo, MT 59847

**NEW MEXICO**  
**The Red River Community House**, Red River. Summer dancing. For information write Troy Ray, P. O. Box 213, Red River, NM 87558

**NORTH CAROLINA**  
**Fontana Village Resort**, Fontana Dam. 10 vacation weeks April 20-Oct. 7. Write Al (Tex) Brownlee, Fontana Village Resort, Fontana Dam, NC 28733

**NEW HAMPSHIRE**  
**Year End Camp**, Keene. For information write Ralph Page, 117 Washington St., Keene, NH 03431

**NEW YORK**  
**Contra Holiday**, Binghamton. Thanksgiving Weekend. Write Bill Johnston, Box 523, Skippack, PA 19474

**East Hill Folk Dance Camp**, Troy. Sept. 4-8. Write Ralph Page, 117 Washington St., Keene, NH 03431

**OHIO**  
**Camper Dance Weekend**, Fremont. May 23-26. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154

**PENNSYLVANIA**  
**Fernwood**, Bushkill. Year-round availability. Write Judy Griswinski, Route 209, Bushkill 107, PA 18324

**SOUTH CAROLINA**  
**Myrtle Beach Ball**, Myrtle Beach. Sept. 18-20. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720

**UTAH**  
**Bear Lake S/D Kamp**, Garden City. Summer dancing and family recreation. For information write P.O. Box 20, Garden City, UT 84028 (May 1-Oct. 1); P.O. Box 748, Afton, WY 83110 (Oct. 1-May 1)

**WISCONSIN**  
**Chula Vista**, Wisconsin Dells. 17 weekends of squares and rounds, April 25-Nov. 9. Write Judy Kaminski, Chula Vista Resort, Wisconsin Dells, WI 53965

**Interlaken**, Lake Geneva. Seven spring weekends, Mar. 7-May 11. Write Royal Holiday, 1257 Franklin Lane, Buffalo Grove, IL 60090

**CANADA**  
**Banff Square Dance Institute**, Banff, Alberta. Usually second week in July. For information write Bill Coulter, 7615 109th St., Edmonton T6G 1C3

**Calgary Roundup Weekend**, Calgary, Alberta. July 4-6. Write Glenn and Lena Platts, 5319 Valiant Dr., NW, Calgary, Alberta T3A 0Y9

**Mini-Weekends**, Sarnia, Ontario. June 28-29 and Aug. 9-10. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154

**ENGLAND**  
**Oatlands Weekend**, Weybridge, Surrey. April 19-20. Write Oatlands Weekend, 36a Farm Hill Rd., Waltham Abbey, Essex

Something for everyone  
MOUNTAIN — Peaceful Valley,  
Colorado (left). OCEAN —  
Asilomar, California (top right)  
LAKE — Kirkwood Lodge,  
Missouri. (Below)



What's  
Your  
Pleasure?



# The early days of **HASH** *Continued*

*By Les Gotcher, Zephyrhills, Florida*

Les



**W**E ARE STILL in the 1940's, the late 40's to be exact. As far as square dancing is concerned things are beginning to happen very fast and more and more callers are starting to write new material and almost all of them are sending it to me and I am sending it along to other callers, so new material is spreading like wildfire.

At first nearly all of the callers writing new material started their ideas from an allemande left, such as allemande A, allemande O and others, going practically through the alphabet, but very few of these were destined to stand up and were dropped along the way. Somewhere about this time someone came up with the triple allemande. This movement was hard to teach to dancers of that day. Today we just call it directionally and dancers are able to do it without any trouble at all. In the old call the term triple allemande would throw the dancers into mild shock and they would fall apart. The old call went like this:

**Allemande left with your left hand  
Ladies star right for a triple allemande  
With the same girl, left allemande  
Gents star right go around the land  
With the same girl, left allemande  
Partner right, go right and left grand.**

Today the directional call is something like,

**Allemande left and the ladies star  
Gents run around but not too far  
Same lady by the left, gentlemen star  
Ladies run around but not too far  
Same lady by the left, left allemande  
Here we go right and left grand.**

*Editor's Note: The late Doc Alumbaugh, originator of Windsor records used to claim*

*that the Triple Allemande was born in a hall with bad acoustics; a caller called "Allemande" and the sound simply bounced off the walls three times and the dancers did it.*

Shortly after this other calls began to come out, calls without the allemande for a starter. Someone suggested that we could throw out/in the clutch from the allemande thar setup. If memory serves me right, the call went something like this,

**Allemande left and an allemande thar  
Right and left and the gentlemen star  
The gents back up in a right hand star  
Throw out/in the clutch, put her in low  
It's twice around that ring you go  
Meet the same girl, pass her by  
Keep on going, don't ask why  
Meet her again, pass her by, swing old mother.**

Of course it might be called differently because the caller had the right to make changes if he desired to do so and not follow the exact wording of the originator of the movement.

The reason I have designated out/in is because it was used both ways, the caller making the decision as to which he preferred to use. Either way he called it the dancers knew what the caller wanted so they went ahead and did it. Many of you may not remember that on the old Model T Ford cars you would throw in the clutch to put the car in low. In later model cars you would throw out the clutch to put her in low. So you really did have a choice.

## **Slip the Clutch**

Very soon after this movement someone came up with the idea that you could slip the clutch by dropping all hands and moving forward one step. This was from the allemande thar set-up of course, and if you were in the



thar with your partner on your arm, the first lady in back, or the first lady you would walk forward to, would be your original corner lady. Callers use a slip the clutch today and they set it up in various ways but "way back when" we would set it up mostly from a do paso with partner.

**All join hands and make a big ring  
Circle left and hear me sing  
Break it up with a do paso  
Partner left, corner by the right  
Partner by the left, hang on tight  
Gents walk in and star by the right  
Gents back up in the middle of the night  
Now slip the clutch, left allemande . . .**

Both the allemande thar and the slip the clutch are used extensively today but you seldom hear a caller use the old throw out/in the clutch.

### **Cross Trail Thru**

The next movement that came out really did a lot for square dancing. This was the cross trail thru. In the beginning we could not just cross trail thru to a left allemande as we use it today. Somehow we set up a rule that everyone had to be facing in to do the left allemande. In fact we taught our beginner dancers that you had to be facing in and the lady on your left was your corner. We taught that this lady does not have to be your original corner lady but that the lady on your left was your corner at that time. Having this rule set up for ourselves, the only way we could call the cross trail and come out of it doing a left allemande was to call a U turn back. We used it like this,

**Heads go forward, back with you  
Same two couples right and left thru  
Turn on around, cross trail thru  
U turn back, left allemande**

We used it the same way from lines of four or from promenade wheel arounds. We simply had to put in the U turn back if we wanted the dancers to do a left allemande.

**Heads to the right and circle four  
Head gents break to a line of four  
Go forward four and back with you  
Forward again, right and left thru  
Turn on around, cross trail thru  
Do a U turn back, left allemande.**

One other thing about cross trail thru. I remember that there were two different movements in California. They had a trail thru and also had a cross trail thru each meaning something different. I remember that after some time elapsed the California callers dropped the trail thru because the other 47 states were doing the same movement as a cross trail thru and I suppose California was just outnumbered.

**Editor's Note:** *Pat Patterson, Santa Fe, N.M. invented this call back in the late 1940's and we remember his teaching it at Lloyd Shaw's summer institute. While I seem to recall that we went directly to a corner, if told to do an allemande left following a cross trail thru, it was when the caller wanted to substitute for a right and left thru that he'd call, "cross trail thru and U turn back." Les is also referring to the movement that allowed a working couple to split an inactive couple then cross or trail thru.*

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## **The History of Square Dancing**

So many books and articles have been written over the years about this great activity — each one filling out a chapter, telling a portion of the story. For those of you doing research on Square Dancing, here are a few suggestions. Read "Cowboy Dances" by Lloyd Shaw (1949, Caxton Press). This not only gives the background but paints a picture of square dancing as it was prior to the *big boom* that ushered in the contemporary phase in the late 1940s. It's filled with colorful background and the calls for many of the traditional dances.

A great "little" book, one of the SIOASDS Handbook series, is "The Story of Square Dancing, A Family Tree," by Dorothy Shaw. (see page 92). Here you can trace the early roots, the dances of other lands that contributed to the great American Dance.

Of course there's "The Country Dance Book" by Ralph Page and Beth Tolman, written some years ago but still available today, and just as timely. This is a sampling.

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# What<sup>in the</sup><sub>world</sub> Are They Dancing?

IN RECENT YEARS square dancing has become so internationally coordinated that if a dancer were blindfolded and transported to a distant square dance hall he would have difficulty, once the blindfold was removed, to determine where he was. The calls would be in English whether he was in Colorado, in Frankfurt, Tokyo, Amsterdam or Calgary. The costumes would be similar, if not identical, and even today the uniformity and styles of dancing make it a simple matter for a person to dance anywhere in the world. "What we dance" has always been an interesting exercise in comparisons. Here, too, the programs would be similar almost anywhere you travel. As proof of this we have the following programs from dances held within the last few months. For the sake of interest you might look them over and see how familiar they sound to you.

*Nottingham, England* — Lucky 13 — 16 years old — 5 squares — Caller Dave Clay

Big Sombrero	Tra-La-La-La Suzy	How I Love Them Old Songs
Take One/General	Excelerator Special/Relay	
Mainstream hash	the Deucey/Half Tag/	Cowboys Don't Get Lucky
This Old Piano	Scoot Back/Trade and	All the Time
	Roll	Excelerator Special/Partner
Columbus Stockade Blues	Rocking in Rosalie's Boat	Tag/Trade/Roll
Roadrunner Romp/ Diamond		Hardest Thing I'll Ever Do
Circulate/Flip the	It's Been a Great Afternoon	
Diamond	Take One/Dixie Derby	Take One/Hash of evening's
No Blues is Good News	Music is My Woman	program
		The Shadow of Your Smile
Scatter Promenade	Wake Me Up Early in the	Gimme Back Those Blues
Some Broken Hearts Never	Morning	Goodnight Circle
Mend	Crackerjack/General	
Burgers and Fries	Mainstream Hash	

*Nashville, Tennessee* — Circle Eights — 18 years old — 15 squares — Caller Paul Marcum

Warmup Patter	Spin Chain Thru/Circulate/	Never Did Like Whiskey
Disco Fever	Trade and Roll	Tips of My Finger
Miss Frenchy Brown	I'm Always on a Mountain	Dixie Style/Trade the Wave/
Cast Off 3/4/Fan the Top/	Feet	Extend/Follow your
Extend/Partner Tag	Split Circulate/Scoot Back/	Neighbor/Spread
Ready for the Times to	Turn Thru with Trade By/	Honey
Get Better	Half Tag/Walk and Dodge	Heartaches
Wildflowers	Tulsa Time	Tag the Line/Ferris Wheel
Workshop/Callerlab Quar-	Lover's Song	(APD)
terly Selection	Flutter Wheel/Reverse/	I Can't Help It
Fan the Flame	Sweep	Dancing Shadows
Apron Strings	Quarter/Veer Right, Left/	Recap all movements
	Hinges	Come to Me



*Independence, Missouri* — Hicks & Chicks — 25 years old — 10 squares — Caller Jack Smith

Easy Patter	Load the Boat/Dixie Styles/	Sun Flowers
Some Broken Hearts Never	Trade the Waves	Diamonds/Hinges/Flip the
Mend	I Couldn't Believe It was True	Diamond
Walk and Dodge/Scoot Back/	Dancing Shadows	Mack the Knife
Wheels and Deals	Circulates/Runs/Trades/	Tic Toc
If Love is Just a Game	Swing Thrus	Peel Off/Cast off/Centers
Old Fashioned Love	Loving You is a Natural High	In/Peel the Top
Track and Trade/Make me a	Take One Step	Blue Bayou
Column/Coordinate	Spin Chain Thrus/Spin Chain	Summer Sounds
The Gambler	the Gears/Tea Cup Chain	Sweet Fantasy
Frenchy Brown	Something About You	Little Hash
Boogie Fever	Baby I Like	Cadon Square

*Bremerton, Wash.* — Belles and Beaux — 25 years — 8 squares — Caller Bud Huggins

Warmup Patter	Neopolitan Waltz	Roley Poley
Minstrel Man	Track and Trade/Curley	Too Many Rivers
Apron Strings	Cross	Feeling
Pali Breezes	Twelfth Street Rag	All Eight Spin the Top/
Spin Chain Thru/Fan the Top	School Days	Two Steps at a Time
Let Your Love Flow	Rose Room	Never Did Like Whiskey
Victoria Waltz	Relay the Deucey/Triple	Them Old Songs
'Til Somebody Loves You	Trade/Triple Scoot	The Last Waltz
Dixie Derby/Swap Around	Sail Away	Don't It Make Your Brown
All of Me	Doodley Do	Eyes Blue
Siesta in Seville	Dreamland	Green Green Grass
	Crossfire/Diamond Circulate	

## EXPERIMENTAL NOTES

**T**HIS MARKS THE THIRD in a limited series on Experimental movements that are currently being used by workshop groups beyond Mainstream. As this issue goes to press we have had only one responsive letter about the series, a negative vote saying that we needed more new movements "like we needed another hole in the head." Consequently, unless we get a sudden storm of positive reaction, this will terminate the series — for the time-being, at least.

**MAGIC TOUCH ONE QUARTER** — From facing lines. The ends will touch one quarter as the centers left touch one quarter. Ends in "magic columns."

**LINEAR CYCLE** — From parallel ocean waves. All hinge one quarter, out-facers in each new wave fold. All tag the line all the way followed by a "peel to the right"\* to end as facing couples.

\*Peel to the right — Leaders "peel" to the right as the trailers step ahead and turn back, ending as a couple.





Custer Channel Wing experimental plane.

## *Interesting people in square dancing* **Meet Curley Custer**

**S**QUARE DANCE RHYTHMS came naturally to Curley (nee Harold) because he grew up in a rural family where all the family members learned to play country music at an early age. He started playing the fiddle when he was eight and with his brother played fiddle, bass fiddle and guitar. His mother and sisters played piano and his father the guitar and banjo.

At the tender age of 10, Curley made his first radio appearance and later in his high-

school years he won a national fiddling championship. By this time he headed up a group known as "Curley and His Ranch Boys" and they played for country square dances, at local Saturday night barn dances, entertained at a chain of theaters between the featured movies on Friday and Saturday nights and had a radio show three times weekly. An old marquee notice from the State Theatre in Virginia showed:

On Our Stage in Person  
**CURLEY AND HIS RANCH BOYS**

Singing, Playing, Comedy

Plus

On Our Screen

**THE HURRICANE**

Mat. 15c

Nite 20c



Curley  
and  
Ruthie

During the Second World War, Curley served in the Air Force and following this returned to Hagerstown, Maryland, where he went to work for Fairchild Aircraft. He later left them to work on the Custer Channel Wing Aircraft, an invention of his father. Curley helped build the first experimental plane and



has done most of the test flying on it and succeeding models. The CCW5 is a STOL type aircraft (short take-off and landing); the design is adaptable to both propeller and jet aircraft. It is the hope of the Custers (father and son) that this design will one day revolutionize the aircraft industry. The first Custer Channel Wing Aircraft now hangs in the Smithsonian Institute.

Curley's father has been in a prolonged fight with the government over his wing design. He charges them with infringing on several of his patents for use in the A-10 Thunderbolt 11 fighter plane. His original invention dates back to 1929; his heritage dates back even further to General Custer, so he's probably prepared to dig in and battle it out.

You can't know Curley without meeting Ruthie his gregarious, attractive wife. Ruthie and Curley were married in 1944 and began western style square dancing in 1957. While they were learning to dance, Curley was also learning to call. His childhood days came to mind and he could visualize his fingers going down the strings of a hoedown on his fiddle, and the rhythm and timing of calling came quite naturally to him. Currently he's busy with calling at home and on the road. He calls for six clubs, conducts a beginner's class each



Curley makes good use of his musical upbringing in his calling stints.

year and workshops at various levels. He has been on staff at festivals, conventions and dance institutes in both the United States and Canada and has had two tours to Europe. He has also recorded on several square dance labels.

Curley and Ruthie have two daughters who learned to square dance when they were growing up and also two granddaughters.

Curley Custer, an interesting person, whether he's fiddling, calling or flying.



## THE QUARTERLY MOVEMENT REPORT

BY CALLERLAB

FOR THE FIRST  
QUARTER — 1980

The CALLERLAB Quarterly Movements Committee announces that for the coming three months (January, February and March) there will be no movements selected. In lieu of a choice, the Committee suggests work by callers and dancers on trouble spots in the Mainstream plateau and on recent Quarterly Selections.

☆☆☆

CALLERLAB also announces the names of five members who have been selected to serve five-year terms on the organization's Board of Governors. These are Bob Fisk, Mesa, Arizona; Jerry Haag, Mission, Texas; Jim Mayo, Hampstead, New Hampshire; Dave Taylor, Naperville, Illinois, and Don Williamson, Greeneville, Tennessee. Fisk and Williamson will be serving their initial terms on the Board while Mayo and Taylor have been reelected. Jerry Haag has previously served a term on the Board.



# Traditional Treasury

By Ed Butenhof

LET'S TALK about a common modern call — Right and left thru. What could be simpler? Right to opposite, walk by and courtesy turn your partner. When repeated, everybody gets back where they started.

Perhaps because that was such an obvious way for four people to interact in dancing, it has been done in many, many ways over the years. If you're doing traditional dancing, you have to know *which* tradition in order to react properly to the call.

The earliest reference I have seen to this call is in "For the Further Improvement of Dancing" by Feuillet — translated to English in 1710. He describes a figure called "right hand and left — half, three quarters or full around." You guessed it, he was describing what has been re-invented as square thru. There were two differences: the older version was danced with the phrase of the music (four counts for each hand, 16 in all) and there was a turn after the last hand so everyone ended facing the person they started facing. "Full around" was therefore "equivalent" to right and left thru over and back.

There are, however, even earlier references to movements which accomplished the same or similar traffic patterns. In Playford's "English Dancing Master" (1651) you are directed to "change places across, beside, and again across" — a square thru three quarters.

Thomas Wilson in 1820 called this square thru movement a "chaine Anglais." In the early 1900's, Cecil Sharp in re-describing English Country dances of the 1600's and 1700's called this movement a "circular hey."

How did that movement change into our right and left thru? Let's see if we can find out.

In 1926, Mr. and Mrs. Henry Ford put out a book called "Good Morning" reviving as they said "old fashioned dancing after a sleep of 25 years." Right and left four was described as a pass thru (only lightly touching hands) and a left hand turn around with partner halfway.

It wasn't a left pull by as in square thru, nor a courtesy turn as we know it now, but something halfway in between.

At the same time Grace Ryan in "Dances of Our Pioneers" described a figure "right and left" in exactly the same way as the Fords. So does Ralph Page in "Country Dance Book."

Lloyd Shaw in 1939 seems to be the one who advocated handshake pull bys (for beginners) and the assisted turnaround (courtesy turn) we have today.

Somehow in the course of changing, the original "chaine Anglais" or "circular hey" was forgotten entirely in square dancing until it was re-invented, compressed from 16 counts to 10 and re-named square thru. The Scottish dancers and the contra dancers, however, retained the movement and still do it with the phrase of the music.

To finish, here's a dance from McNair's "Square Dance" (1951) called "Right and left thru swing center two." (No hands on the pass thru. The outsides will courtesy turn while the insides swing once around and face the two on the other side.)

**First couple lead out to the right**

**Circle half way round**

**Right and left thru, swing center two**

End facing couple four

**Right and left thru, swing center two**

Four is facing two

**Right and left thru, swing center two**

Two is facing one in four's place

**Right and left thru, swing center two**

One in center, two and four have changed places

**First couple on to the next**

To number three

**Circle left**

**Right and left thru right and left back**

**First couple on to the next**

To couple two who are in four's spot

**Right and left thru, swing center two**

Repeat four times as before

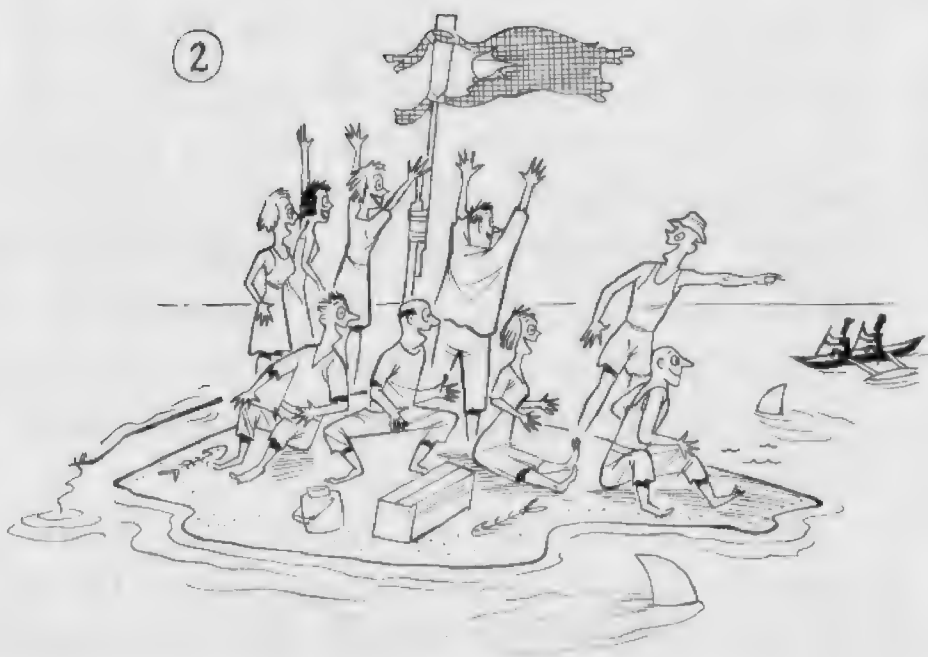
**Everybody swing — promenade**

Repeat for couples two, three and four



# 30 years + of square dancing as seen by

## FRANK GRUNDEEN



WHEN SQUARE DANCING Magazine was born (as Sets in Order) back in 1948 one of the prime features was the back page cartoon. This month, for the 372nd consecutive issue, Grundeen's bit of pictorial humor continues as our longest ongoing regular feature.

"How does he do it?" is a question dancers often ask us. Well, when we first met Frank and Ethel it was at one of our beginner classes and we soon discovered that Frank's keen eyes discerned much that was humorous in this world of square dancing. As a result our first plans for the magazine included Frank's cartoons.

Frank has worked at the Walt Disney Studios and, until he retired recently, he produced the daily Donald Duck comic strips. In retirement he still keeps his hand in the field of art and he and Ethel square dance regularly.

In 1950 we produced a limited edition of Frank's square dance cartoons. Here are a few of them. During the coming year we thought you might enjoy reminiscing with us as we look through this collection which today is truly a collector's item.





# DISCOVERY

## Dear New Dancer

By this time, if your classes started last October, you will be nearing the end of your basics plateau of square dancing. Many of the calls should be so familiar to you that your reaction to them is as automatic as driving a car. It's amazing how, once a new language has been learned, it becomes a part of us. In square dancing automatic reaction — a point where we no longer have to think what each command means — is an important goal to reach. Simply learning to *listen* is a big step for us in our first ten weeks. Then, having committed the first fifty basics in the Illustrated Basic Movements Handbook to memory you have not only learned the language but you have established within yourself *a system of automatic reaction*.

Different people have established different methods for retaining calls. As you have already noticed you will be given one or two commands while you are in the process of executing another. Dancers learn to "stack" these calls in the order in which they have been received. Then, without rushing and, as each call is completed, they move on into the next call and then the next. The important thing is not to skip any for each has a bearing on the pattern the caller is working out.

You may find that in your early stages you may be mentally talking to yourself. "Hey George, he said 'Square Thru.' That means that you move by four hands before proceeding." Or, "Box the Gnat? That means the man's right hand and the lady's right hand."

Before long you won't need this crutch. In the meantime be patient with yourself. Use your Illustrated Basic Handbooks for homework and become better acquainted with each basic by referring to the pictures and diagrams. Most of all, *enjoy yourself!*

### How We Dance

The ocean wave formation (1) will become one of your most familiar set-ups as you continue on in learning more about square dancing. So many things happen from an ocean wave and we will cover just a few here.

**Fan The Top** — From the ocean wave (1) the centers retain their handhold and move forward three-quarters ( $270^\circ$ ). At the same



time those on the outside or ends of the wave, having a wider area to cover, move one-quarter in the direction they are facing (2) so that all four dancers meet in a new wave (3) at right angles to their original starting formation (4).

**Spin The Top** — Starting from the same Ocean Wave (1) this movement has the outsides turn with the adjacent dancer (5). As soon as this is accomplished the same action that occurs in place for fan the top takes place. Those on the outside move forward one-quarter while those in the center turn three-quarters (6) with the result that a new wave is formed (7) at right angles to the original starting formation.

**Swing Thru** — Starting from the same ocean wave (1) the outsides turn with their adjacent dancer  $180^\circ$  (8). Next the centers turn  $180^\circ$  (9) to end in another ocean wave (10).

The beauty of the Ocean Wave formation is that it blends with so many of today's basic movements. Picking up where we left off from a swing thru (10) the two center dancers continue the action, trade by turning half (11) and then, as the two (ladies) move together the two who had been turning in the center run right around these outside dancers (12) to end in a two-faced line (13).

While this may be touching on material that you have not yet covered in class it will give you an idea of what is coming and an understanding of how the logic of these basics makes each movement fit its part like a piece in a jigsaw puzzle.







# CONTRA CORNER



*By Dick Leger, Bristol, Rhode Island*

**T**HE NEXT DANCE I would like to feature is one that I came across some years back and, for the life of me, I can't remember where I danced it, or who called it, or what he named it! Like many of us, we do something at a dance that we like and scribble it on a piece of paper as well as we can remember it. It is tough enough to get the dance so that it works, so the name is lost. Maybe one of our readers will write in with the proper name and who wrote it! I call it the "Arch in the middle" contra. It is an alternate duple contra that also has an unusual aspect to it that people seem to enjoy! In this you must deal with actives and inactives, however. We've pretty well stayed away up till now with this terminology. By this time the dancers will be sold on contras and will be willing to learn a little more to what makes them tick.

## Setting it up

Line up the squares across and up and down the hall. We'll use the quick way to set up. Heads face partner and back away, the side ladies chain across. All join hands up and down the hall and you are ready to explain who is active and who is inactive! At this point I would ask everyone to look towards me and with my arms I would explain that all the men with their backs to the wall on my left, are active. By the same token, I would do the same for the ladies, that all the ladies with their backs to the wall on my right, are active. I would then have them step towards their partner to make sure they know this, I would also point out at this time that if they will notice that the actives are always all the men from one line and their partners and that they will remain active until they cross at the foot of the line! I would also explain that the inactives would always remain that way until they cross at the head (towards the stage).

## Teaching the dance

Actives do sa do and then swing in the middle, breaking their swing so that they are

facing away from me as a couple. They would then move in between the inactive couple to make a line of four facing away from me. The lines would walk away from me four steps, arch in the middle and the ends would duck thru, at this point in your teaching make sure that you tell the people making the arch, the actives, to turn **ALONE** towards their partner, to follow the inactives back as mixed up pairs! After they come back four steps, face partners and back away from each other. The next part is ladies chain over and back, right and left thru, half promenade back. You may have to remind them that the half promenade is with men passing left shoulders while they still have their arm around the girl they courtesied. They would then wheel around to face back in as a couple. At this point the dance is complete and they have all moved one spot.

## Calling the dance

— — — —, — **Actives do sa do**  
— — — —, **Same two swing in middle**  
— — — —, **Four in lines away from me**  
**Arch in middle ends duck in,**  
**Turn alone come back in pairs**  
**Face your own & back away,**  
**Same two ladies chain across**  
— — — —, — — **Chain back**  
— — — —, **Same two right and left thru**  
— — — —, — — **Half promenade back**  
— — — —, — **Actives do sa do, etc.**  
Ends cross over every other time.

I was calling this dance when the dance "Ends turn in" was popular in square dancing and most of my trouble with this dance was to keep the people that made the arch from doing an automatic California twirl! Now that the dance "Ends turn in" isn't used too much anymore, it is no problem. I used to insert in my calling, **DON'T** California twirl, but follow them! As is the case with any caller, he or she will find that as the dancers start really getting with the dance, they will be able to abbreviate the calls and let the people really enjoy the music. The technical function of this dance to understand is that when the lines move away four steps, arch in the middle, ends duck thru four steps, back in pairs four steps, back away four steps.



# observations on ADVANCED DANCING

*By Ed Foote, Wexford, Pennsylvania*

**T**HIS MONTH we look at two experimentals which have been popular at Advanced Level for some time.

## **Tally Ho**

**Definition:** From parallel ocean waves, facing lines or lines facing out, all circulate one half; the center four hinge and do half of a box circulate while the outside two trade; adjacent dancers cast three quarters while others move up. End in parallel waves.

**Problem:** Dancers sometimes become lost in the middle of the call.

**Tip #1:** The initial half circulate must be perfect. If it is not, the square will likely break down before the rest of the call can be completed. This is especially a problem when the call is done from lines facing out. Remember that a circulate has the centers working on the "inside track" and the ends on the "outside track." Therefore from lines, after the half circulate, the ends will be holding right hands with each other and the centers will be holding right hands with the other centers.

**Tip #2:** After the initial half circulate, everyone will have right hands joined no matter what the starting formation, with one exception. If the call is started from parallel left-hand waves, left hands are joined after the half circulate.

**Tip #3:** When the center four do their hinge, it must be perfect. Often dancers will go too far on the hinge and this kills the rest of the call. Remember that the hinge is only one small step.

**Tip #4:** When the center four do their half box circulate after the hinge, it must be perfect. Dancers must realize they have gone from a wave or line formation to a box formation and adjust their thinking accordingly. If dancers go too far on the circulate, it is extremely awkward to complete the call.

**Tip #5:** Recognize that this call happens quickly. If your mind goes blank, underplay the call and let someone help you. Do not

overdo the action.

**Comment:** Tally Ho is an excellent call for making dancers aware of position and for emphasizing what a circulate is. In addition it dances well (although those who have trouble with position and circulates would not agree). I am hopeful that this call will remain popular for a long time. Because of the quickness of the action, the call is too difficult for Mainstream dancers and only appropriate for most Plus dancers from one position — normal parallel right-hand waves.

## **Magic Column**

**Definition:** From normal columns if the centers do a U turn back, we have two Magic Columns. Each Magic Column consists of the number one and number four dancers in one column and the number two and number three dancers in the other column.

## **Magic Circulate**

**Definition:** The number one dancer in each column does a normal circulate to become the number four dancer in the other column, while the other three dancers move up one position in their Magic Column.

**Problem:** Two dancers — the outside dancer facing in and the center dancer facing out — must cross paths to do their circulate. How do they avoid a collision?

**Tip:** The center dancer will always go first. This means the outside dancer must hesitate to allow the center dancer to move first. This rule will always apply and follows common sense. There will be no room in the center for an outside dancer if someone does not vacate the center first. Another way to remember this is that those coming out of the center have priority over those going into the center.

**Comment:** To solve this problem, some callers tell the dancers to pass a certain shoulder depending on which hands the outside dancers are holding. Forget this! While technically correct, dancers do not have time to  
*(Please turn to page 78)*



# TAKE A GOOD LOOK

a feature for dancers



TURN THRU,  
TURN AND LEFT THRU  
AND SCOOT BACK

JOE: It's been our feeling for some time that it is not the newer movements that are giving dancers problems but quite frequently it is our Mainstream, workhorse basics that tend to throw even our more experienced dancers.

BARBARA: Perhaps it's because many of these movements are not called as frequently as the newer figures and dancers may tend to forget their styling or even the definition of one particular basic or another.

JOE: In talking to our caller the other evening we were interested to learn that this is a concern shared by many callers particularly those who call away from their "home" area. They stick to the advertised plateau and then become concerned when the dancers fail to get through some of the standard basics. We asked our caller for specific examples and he indicated that Turn Thru, surprisingly enough, was one basic that caused considerable problems.

BARBARA: For one thing, after doing the 180° right arm turn dancers frequently fail to move straight by, which is necessary in order to complete the movement. He stressed that this becomes even more of a problem if the call is Turn and Left Thru.

JOE: In this instance, of course, the dancers need to complete the pull by portion of the Turn Thru so that they are able to move right into a courtesy turn. In other words to do

the Turn Thru portion correctly the dancers must turn exactly halfway. Having completed the turn they must move directly forward, passing right shoulders. After releasing arm holds the couples are back to back and from here the courtesy turn is just as natural to accomplish as it is from a right and left thru.

BARBARA: Because the Scoot Back includes the Turn Thru type of movement it sometimes gives problems for the same reasons. If you have two standard facing couples and the ladies do a U-turn back you of course would be set up for a Scoot Back. In this example the two men would move forward and do a Turn Thru being careful to turn only 180° before moving forward.

JOE: If you will remember that in a Scoot Back the person facing out simply folds into the spot just vacated by the adjacent dancer. This allows those doing the Turn Thru to step forward into an open position.

BARBARA: If, starting with two facing couples, the dancers were to do a half sashay and the ladies would U-turn back the dancers' positions would be switched and the men would do a *Left Turn Thru* because a Scoot Back is accomplished by stepping straight forward and turning with *adjacent* arms.

JOE: All of this may sound quite elementary to you but it doesn't hurt, every once in a while, to check oneself on the Mainstream basics. You might be in for a rude awakening.

## 1980 Callers' Scholarship Program

Several scholarships will be awarded to those potential callers who would benefit from attending a callers school but who would not be able to attend without financial assistance. Send a letter to Scholarships, in care of this publication, telling about yourself and your desire for a scholarship. Letters must be received by March 1st to be considered for this year's program.



## The Dancers

# Walkthru

## NEW IDEAS FOR A NEW YEAR

**S**TART THIS NEW YEAR by taking a leaf from the book of your fellow square dancers and glean from them some ideas and suggestions. Sharing among ourselves is another plus found in this activity.

### Maryland

Chris' Place, a commercial square dance center, not only offers its customers new square dance fashions but also buys and resells good used square dance clothing.

Frequently square dance fellows and gals are ready to part with certain items before they even show wear. Sometimes a change in weight or shape spurs one to redo a wardrobe; perhaps someone who sews may simply need more closet space and be willing to sort through what is on hand; other reasons may dictate a change. Wouldn't it be great to be able to enjoy a small financial bonus from something you've enjoyed, while at the same time offering it to someone else at a fraction of its original cost?

Not only stores, but clubs, festivals and associations might find ways of fitting such an idea into their plans for the coming year.

### Arkansas

"The Modern Square," published by the Arkansas State Square Dance Federation, alerted its readers in its October issue that any "flyer inserts to comply with postal regulations" must have printed on them, "Supplement to The Modern Square."

Dancers, clubs, associations, publications, take heed. Check out your local post office. The postal department is getting stickier and more complicated all the time and there is no need to put your flyer or publication in jeopardy because of a new regulation.

You're also probably aware of the new rules governing postcards. Anything mailed as a

postcard must meet the required postal size. Anything smaller will be returned. Similarly any envelope sent first class which does not meet the post office's "standard" size specifications now requires an additional 7c. Ask your post office for a current list of its regulations.

### Wisconsin

The NSDCA Times, publication for those who both camp and square dance, included a delightful craft idea recently. Patio lights were made from pint and quart size square, plastic freezer containers. Silhouettes of square dancers were drawn on and cut from black contact paper and then one couple affixed to each side of each container. The containers were strung together with outdoor Christmas lights. Right now Christmas lights are on sale so you might think of stocking up at a bargain price and making your patio lights during the winter months to enjoy this coming spring and summer.

### From Everywhere

It's a delight to note names of square dance clubs. Because of their uniqueness, melodiousness or appropriateness, we've gathered just a few which recently piqued our interest: Chagrin Valley, Fallen Arches, Star Reachers, Lacey Daisies, Stretch, Houn Dawg Whirlers, Alleman-Dears, Grindstone Squares (from Quarry Town), Hoot 'N' Anies, Cali-Ho Squares, Hey Cedars, Salt Shakers, Round House 8's, Melonaires, Greasy Hubs, Peppy Pacers, Kalico Krowd. And, for a name that says it all, how about The Good Times Square Dance Club!

**EDITOR'S NOTE:** *Idea articles are aimed toward helping your club or association. We appreciate your feedback.*



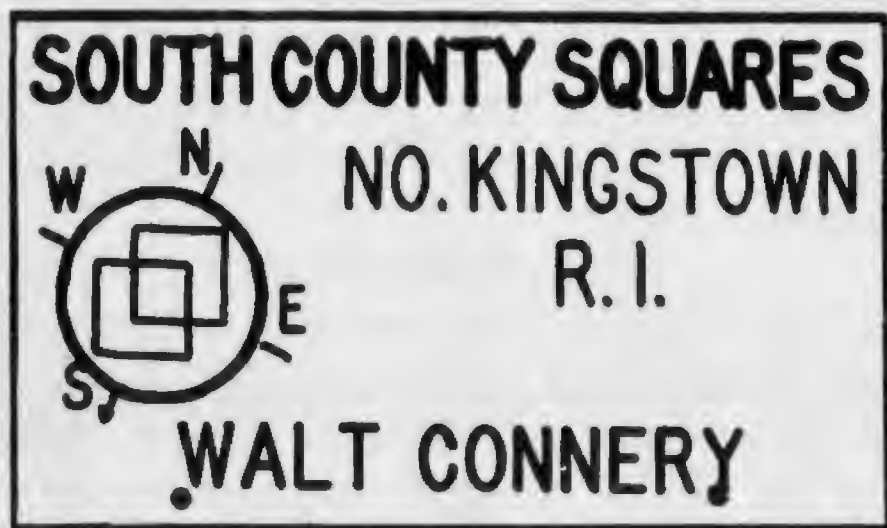
# Badges for January

ONE OF THE DELIGHTFUL things about square dancing is the diversity of the clubs which make up this activity. They may all follow the same commands of a caller; they may even dance the same Round of the Month, but within their frameworks we find a great individuality which makes each one special unto itself. Some of this individuality shows up in the names and badges the clubs choose. As we start 1980, let's dance around the world a bit and take a look at some of these groups.

## Rhode Island

Formed in conjunction with the country's Bicentennial in 1975, the South County Squares is so named because the club is located in a part of Rhode Island known as "South County." However the actual name of the town where they dance is North Kingstown.

When designing a badge, it became fairly simple to add the two other compass points of



east and west and with linked squares in the center of a circle to show the four directions.

The South County Squares dance at the Exeter Grange Hall three Fridays each month and they and their caller, Will Postle, extend a warm welcome to any dancers traveling in their area.

## Illinois

Going backward even further in time, we find the year 1871 an important one in Chicago's history. The 1871 Hot Timers don't claim to have been dancing since then, as they

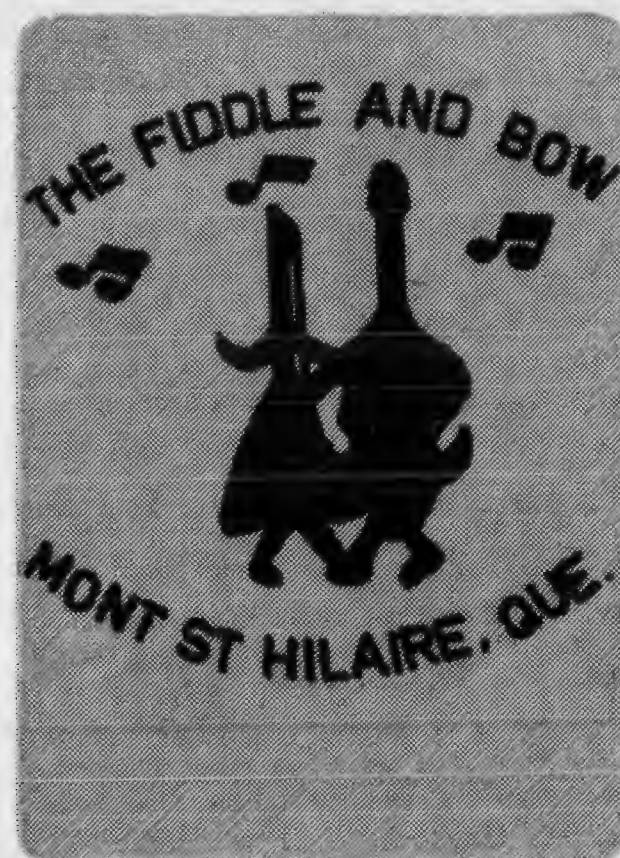
were formed in 1977, but they do declare that their caller, Jack Berg's, reputation as a good caller is spreading as rapidly as the ancient fire.

A bright, red flame against a black background makes a most attractive badge. The club dances on the 2nd and 4th Thursday with beginner classes held each Monday.



## Quebec

Next, fly to Canada, where in the city of Mont St. Hilaire you will find The Fiddle and Bow club. The club name dates back to its





beginnings many years ago, but in 1971 they redesigned their badge to be a replica of the club banner. Two happy stringed instruments, one red and one black, gracefully dance together with musical notes floating above them.

### Virginia

Now, board a train and head for the southern part of the United States where in Covington you will find a fun-level club calling itself the Virginia Creepers. One member suggested this name as they were a rather slow-moving group, but another member pointed out that there is a well-known vine called the Virginia Creeper, which, while it may be slow, is virtually impossible to thwart its ability to endure. The members agreed this not only described their club level but also its character.

Arnold Morgan, caller, organized the club after finding there were many couples who for a variety of reasons could not keep up with mainstream clubs. He finds this fun-level club a good training ground for new dancers and an alternative to dropping out of square dancing for others. And after two years, many of the members are ready to move into mainstream dancing.



### Iowa

On to the midwest where we find The Kingsley Swingers from a town of the same name. A white badge with red lettering is shaped like the state of Iowa. In the upper left corner is a star indicating the location of Kingsley.

The Kingsley Squares are 13 years old; they dance every 2nd and 4th Thursday with some 40 to 75 couples. Each year at the beginner

## The WALKTHRU

class graduation, new members are gifted with a subscription to the area publication. The group enjoys traveling to dance with other clubs.



### Texas

Hoof on down to Houston and if you happen to hit it on their dance night, enjoy an evening with the Bronco Squares. Formed in 1974 when Jerry Haag moved to the state, the club dances advanced level with Jerry calling six times annually while the other months feature various traveling callers. The dance night varies to accommodate the availability of these guest callers.

The group is a membership club only but does welcome out-of-town dancers who dance the advanced level. A brown bronco and rider kick up their heels on the club badge.







# PUBLICATION PROFILE

A SQUARE DANCE PUBLICATION with a rather unusual title is **THE SHOW-ME DOINS'**, published monthly by the Missouri Federation of Square and Round Dance Clubs, Inc. Now in its thirteenth year of existence, the magazine has a professional appearance, uses an extremely good grade of paper with clear printing and has an easily readable layout.

The inside front cover lists the Federation officers as well as the staff of the DOIN'S. Advertising rates are also given on the same page and run \$3.00 per inch with a full page costing \$33.00. Exceptions are the covers or their insides which go up an additional \$1.00 per inch. The magazine offers to design ads for any club wishing assistance. The advertising shows careful thought as each ad is ruled using a variety of attractive borders which sets them off for immediate attention. Ads run throughout the magazine with the exception of the Calendar pages.

Contents of **THE SHOW-ME DOIN'S** include the President's Newsletter, The Square Dance Workbook, Dancing Rounds, National Convention news, Simmer Pot, special features and reports and several pages devoted to Reporter's News Around the State in which club activities are written up by district. A number of pages cover the current month's Calendar, followed by a preview of Coming Events, limited to national callers or state and district dances. The use of caps and bold face call attention to the name of each club and a broad arrow in the margin indicates a special dance.

Copy deadline for the magazine is the 5th of the month preceding date of issue.

Separate flyers can be stapled into the center of the magazine.

We can't resist reprinting one of the recipes from the Simmer Pot page in the September magazine, entitled "Elephant Stew: Brown gravy (lots), 1 elephant, 2 rabbits (optional),

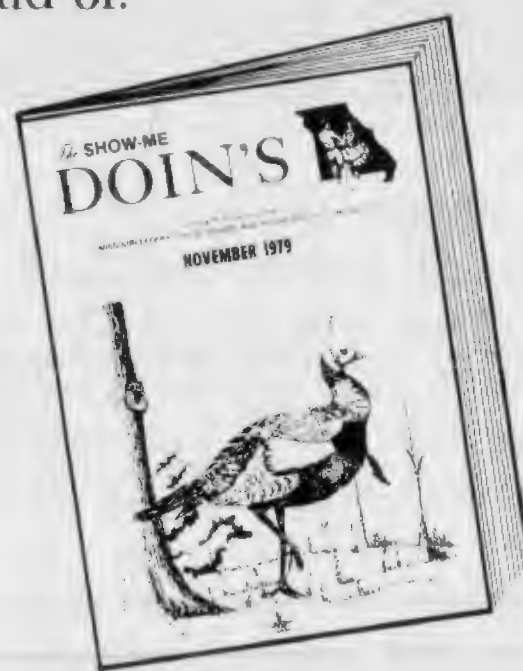
salt and pepper to taste. Cut elephant into small bite sized pieces. This will take about 2 months. Reserve the trunk; you will need something to put the pieces in. Add enough brown gravy to cover. Cook on kerosene stove for about 4 weeks at 465°. This will serve 3,800 people. If more are expected, the 2 rabbits may be added. Do this only if necessary as people do not like to find 'hare' in their stew."

Least you think the DOINS' are all frivolity, it is not. It takes a serious approach to serving square dancers and square dancing in Missouri as well as the activity in general.

Small fillers are used throughout the magazine where space permits. We liked this one from a recent issue, "Ever wonder why square dancers are always smiling? Pleasant tunes and ugly thought cannot occupy your mind at the same time."

Another recent interesting article reported on the "We Done It" program sponsored by the Greater St. Louis League of Clubs. An award is given to any club which visits all 40 square dance clubs in the league with a minimum of five couples. The Buttons & Bows, also celebrating their 20th Anniversary, was the first group to achieve this award.

The **SHOW-ME DOIN'S** is a fine representative of square dance publications and one which the dancers in Missouri should be proud of.



THE SHOW-ME  
DOIN'S



## as seen through the eyes of a Caller and his Taw

*By Walt & Louise Cole, Ogden, Utah*

**T**RIANGULATE! The triangle is one of the strongest, if not the strongest, structures known. If we were to "triangulate" our dance program, consisting of squares, rounds and contras, we would be creating the strongest of dance programs. It may be that the program would not be equilateral (all three sides being equal) or an isosceles (two sides being equal) in time, effort and performance — but without a minimum of three sides, even if all three were unequal — we fail to have a structure of strength. Biangular (two sides) is stronger than uniangular (one side). Ever build a wall without either a triangular prop or a corner to keep it upright until completed?

Triangulate your attitude! A specialist from each side of the triangle is not really necessary to conduct a triangulated program. Certainly, such would greatly enhance the program though. It's not even necessary to be an expert in each subject matter, but simply to be competent in each subject in order to utilize each in a diverse, varied and interesting night of dance. Limiting one's ability to one phase of the activity is like being able to eat with a fork so why learn to use a knife or spoon? Each additional bit of knowledge and ability gained

can only strengthen competence in one's specialty. Learning the basics of cueing or prompting can only strengthen one's calling ability. Learning the basics of calling or cueing can only strengthen one's prompting ability. Learning the basics of prompting or calling can only strengthen one's cueing ability. The depth of appreciation and understanding of the dance panorama will develop fathomlessly, increase one's instructional and learning ability and exemplify one's existing talents. One will stand a far better chance in keeping the greatest number of folks interested in the activity — if triangulated. Then, and only then, can one be truly referred to as a triple-threat leader or dancer, i.e., one who can handle squares, rounds and contras.

### **Where is the All-Purpose Caller?**

Certainly the day of the caller "doing it all" is, by and large, diminishing. This should not be the case. The usual trite and well-worn mumblings are heard, "I don't have the time" to learn to cue, prompt, call — or round, square, contra dance. What do you mean, you don't have the time? As a leader? A dancer! Nonsense! In the beginning, at the first square dance class night, take time! What's the rush to accomplish the teaching or learning of 69 movements? Folks come to learn to dance and it's at this point that we should teach them to dance. It is also at this point that you, the leader, can begin to learn to do it all. If your attitude is to present all three sides of the triangle as a matter-of-fact (and with enthusiasm) that this is the program, then the response will reflect your attitude that this is square dancing, with rounds and contras as part of the night's program. Regrettably, the uniangular program too often takes sole pre-

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**ABOUT THE COLES** — *Walt and Louise started their dancing in Utah in 1960 and Walt began his calling two years later. Today he calls for two Mainstream clubs and one Advanced level group — all include rounds. The Coles are deep into contras and Walt is a member of CALLERLAB (chairman of the Contra Committee), ROUNDALAB and LEGACY. Walt holds a Ph.D. as a Mathematical Ecologist.*

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edent and alas, uniangular attitudes are formed.

Let's consider the special interest groups, too. How can we feed these tangents to our triangle, or the other sides of the main triangle, without a basic triangulated program? Where do the Plus, Advanced, Challenge dancers originate? From the Mainstream program. Where do the Intermediate and other round dance-levels dancers originate? From the Mainstream program. Where, by and large, do contra dancers originate? From the Mainstream program. If that leader of the Mainstream program is magnanimous at all in his concern for the total picture, nay, if that

leader is truly a leader and worth his/her salt, he will have a triangulated program from the first night of class through graduation. The teaching of rounds or contras within the mainstream teaching program need not be geared to producing ultra-performing dancers, but should be geared, at least, to square dancer's round dance level, the round-of-the-month-type. In no few cases, folks will want to learn the more complicated rounds, contras, just as folks desire to learn the Plus 1, 2, Advanced and Challenge square dance levels. So what could be better than the working together of squares, rounds and con-

*(Please turn to page 58)*



*Dave and Shirley Fleck – Toledo, Ohio*

**D**AVE AND SHIRLEY FLECK were square dancing in 1962 when they first saw round dancing. A year later they decided to take lessons and it caught fire for them. In 1970 they started teaching their first round dance basic class and today conduct both basic and advanced basic classes in Ohio and Michigan. In addition they have four round dance clubs and cue for a square dance club.

They are actively involved with square and round dance weekends, state conventions and have been round dance chairman of the Promenade Jamboree for five years. This fall they will be on staff at the Fontana Vacation Institute.

As if this weren't enough to keep them busy, Dave and Shirley sponsor two of the largest festivals in their area each year, the Harvest Ball in Bowling Green, Ohio, and the Sweetheart Ball in Milan, Michigan.

Back in 1963 they became involved with their area magazine, PROMENADE, serving as writers, doing layout and handling advertising. In 1970 they took over the assignment of

editor and held down that position until 1978. Shirley is still a feature writer for the publication.

The Flecks have belonged to the Toledo Area Square Dance Callers Association for 10 years, serving as presidents for two years and on the executive Board for nine years. They are also members of the Michigan Round Dance Teachers Association, the Buckeye Round Dance Council and the Ohio Dancers Corporation. They have been Legacy Trustees for six years.

One of the original founders of Roundalab, they are presently serving their second term on the Board of Directors and are chairmen of the Ways and Means Committee.

Dave and Shirley are responsible for the newly approved point system that Roundalab adopted. This point system was designed to help teachers select material to teach by knowing the point value of the dance for the level of the club.

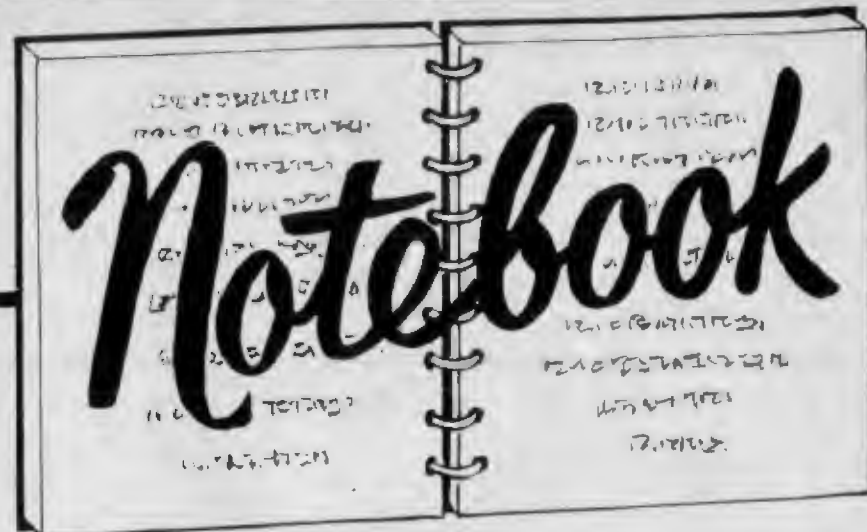
And they are no strangers to the field of choreography, having written 10 dances and recorded three of them. Their latest are "Doodley Do," "Frankie and Johnny" and "My Heart."

Their philosophy is to make each evening an enjoyable one for everyone who attends. "Smile, this is your recreation," is one of their famous quotes.

In addition to dancing, Dave is a partner in Fleck Enterprises and JEDS Irrigation. He enjoys flying as a hobby and working in the garden. Shirley takes care of the business end of their round dancing and enjoys garden and church activities. The Flecks have one daughter, Judy, age 13.



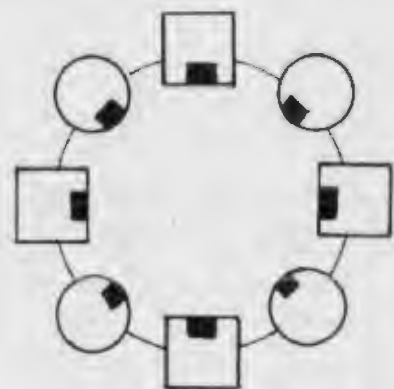
# The CALLERS and DANCERS



## *The Formations of Contemporary Square Dancing*

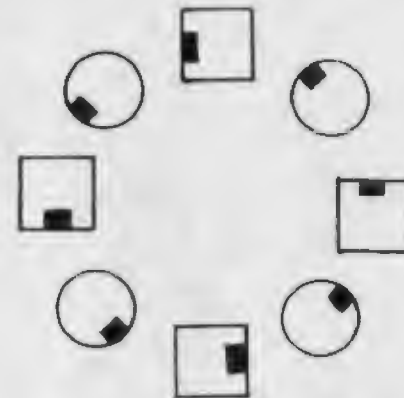
**I**N COVERING THE VARIOUS FORMATIONS that one encounters in contemporary square dancing, we are using as a guide the formation list originated by Bill Davis and taken from the notes being worked on by the Formations Committee of CALLERLAB. By using both photographs and diagrams along with a short explanation we hope that the formations will become understandable and that this may prove to be a handy reference for you in the future. While we have used men (squares) and ladies (circles) in our illustrations we remind you that in much of today's choreography the men and women can be interchangeable. This is not true of some of the movements, of course, but we will attempt to point these out as we cover them.

### FORMATION FOCUS 15



**Circle:** A circular formation with dancers facing the center of the circle and with hands joined.

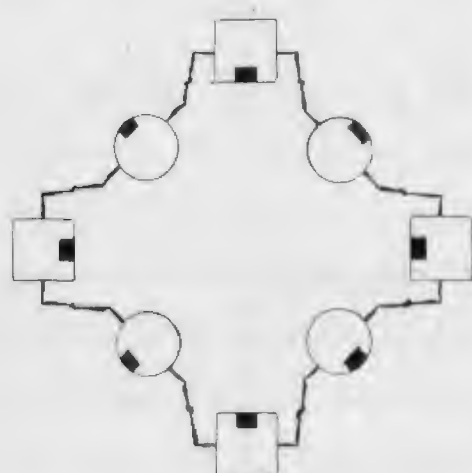
### FORMATION FOCUS 16



**Single File Promenade:** A circular formation with dancers' shoulders (all left for regular, all right for reverse) pointed toward the center.

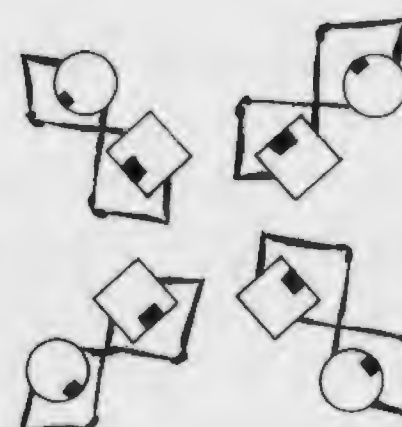


## FORMATION FOCUS 17



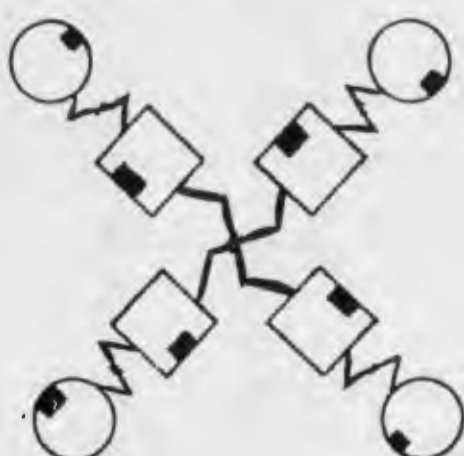
**Alamo Style:** A circular formation with alternate dancers facing the center and others with backs to the center all with hands joined.

## FORMATION FOCUS 18



**Promenade:** Two crossed left hand, two-faced lines (see 13) with dancers facing counter clockwise (CCW).

## FORMATION FOCUS 21



**Wrong Way Thar:** Two crossed right hand ocean waves (8) with rim dancers facing CW and hub dancers facing CCW.

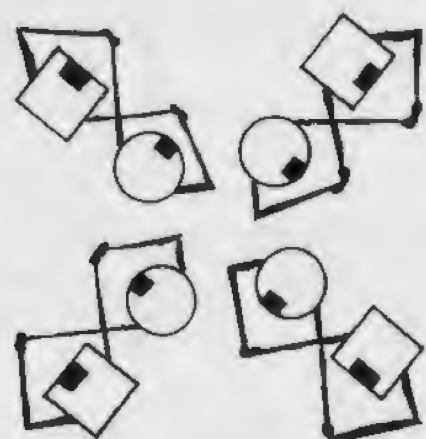
## FORMATION FOCUS 22



**Facing Lines:** Two sets of facing couples (6), side by side, that form lines of four dancers in each line.

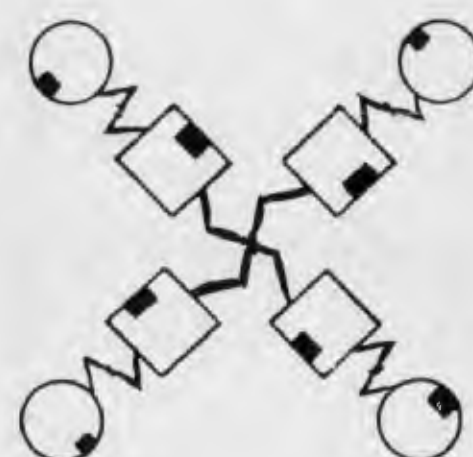


## FORMATION FOCUS 19



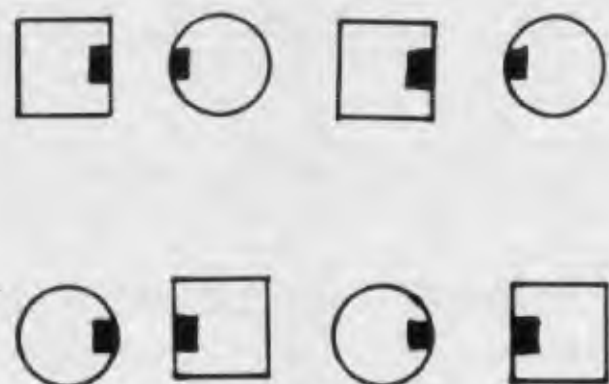
**Wrong Way Promenade:** Two crossed right hand, two-faced lines (12) with dancers facing clockwise (CW).

## FORMATION FOCUS 20



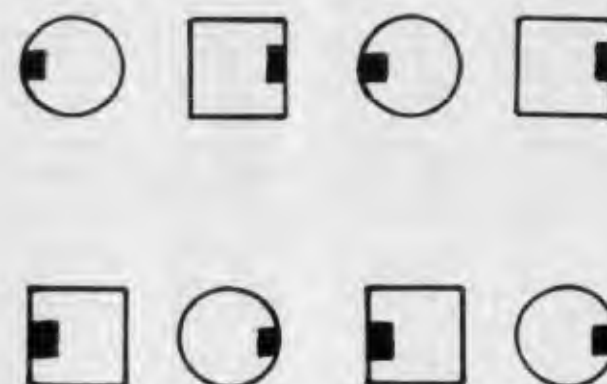
**Thar Star:** Two crossed left hand ocean waves (19) with rim dancers facing CCW and hub dancers facing CW.

## FORMATION FOCUS 23



**Eight Chain Thru:** Two sets of facing couples (6) back to back. Can be achieved from a static square (14) by having opposite couples (e.g. heads) square thru.

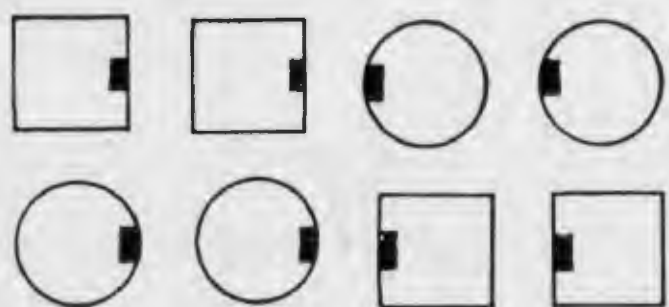
## FORMATION FOCUS 24



**Trade By:** Two sets of back-to-back couples (7) with a couple from each set facing. Can be achieved from an 8 chain thru (23) by having couples pass thru.

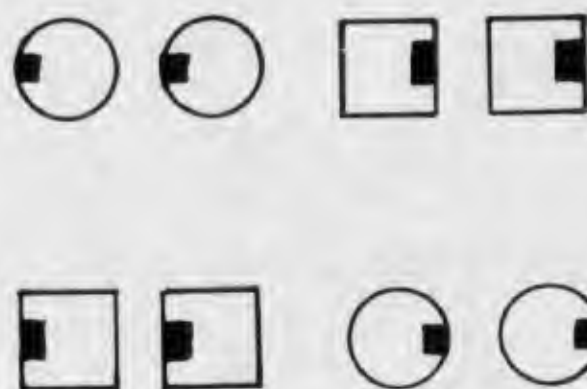


## FORMATION FOCUS 25



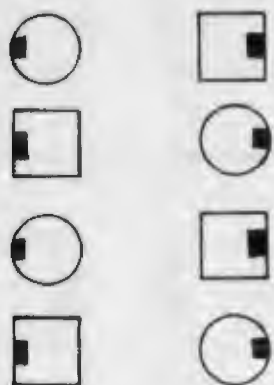
**Double Pass Thru:** A set of facing couples (6) between facing couples (6). Can be achieved from a trade by (24) by having outside couples do a partner trade.

## FORMATION FOCUS 26



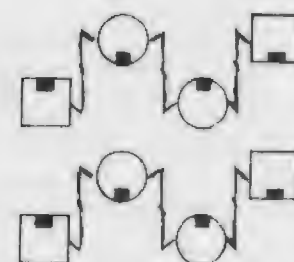
**Completed Double Pass Thru:** A set of back-to-back couples (7) between couples facing out. Can be achieved from a double pass thru (25) by having dancers do a double pass thru.

## FORMATION FOCUS 27



**Lines Facing Out:** Two sets of back-to-back couples (7) side by side. Can be achieved from facing lines (22) by having dancers pass thru.

## FORMATION FOCUS 28



**Parallel Waves:** Two parallel right hand ocean waves (12). Can be achieved from an 8 chain thru (23) by having facing dancers step up and touch right hands. Two parallel left hand ocean waves (13). Can be achieved from an 8 chain thru (23) by having facing dancers step up and touch left hands.



# LADIES ON THE SQUARE

## A DRESS FROM A BLOUSE



**K**RISTINE NOBLE of Santa Ana, California, is a lady of few words but many ideas. Recently she shared some of these ideas and for those of you who sew, we hope the following pictures will suggest how to translate Kristine's suggestions into square dance fashion realities.

**Shirt Tail Dress:** Start with your blouse pattern. Gather it at the waist with elastic bobbin thread. Sew two tiers onto the blouse tail, making it long enough to suit yourself. No zipper needed.



**Shirt Tail Dress #2:** For variety, make a second skirt in a contrasting color to cover the first skirt.



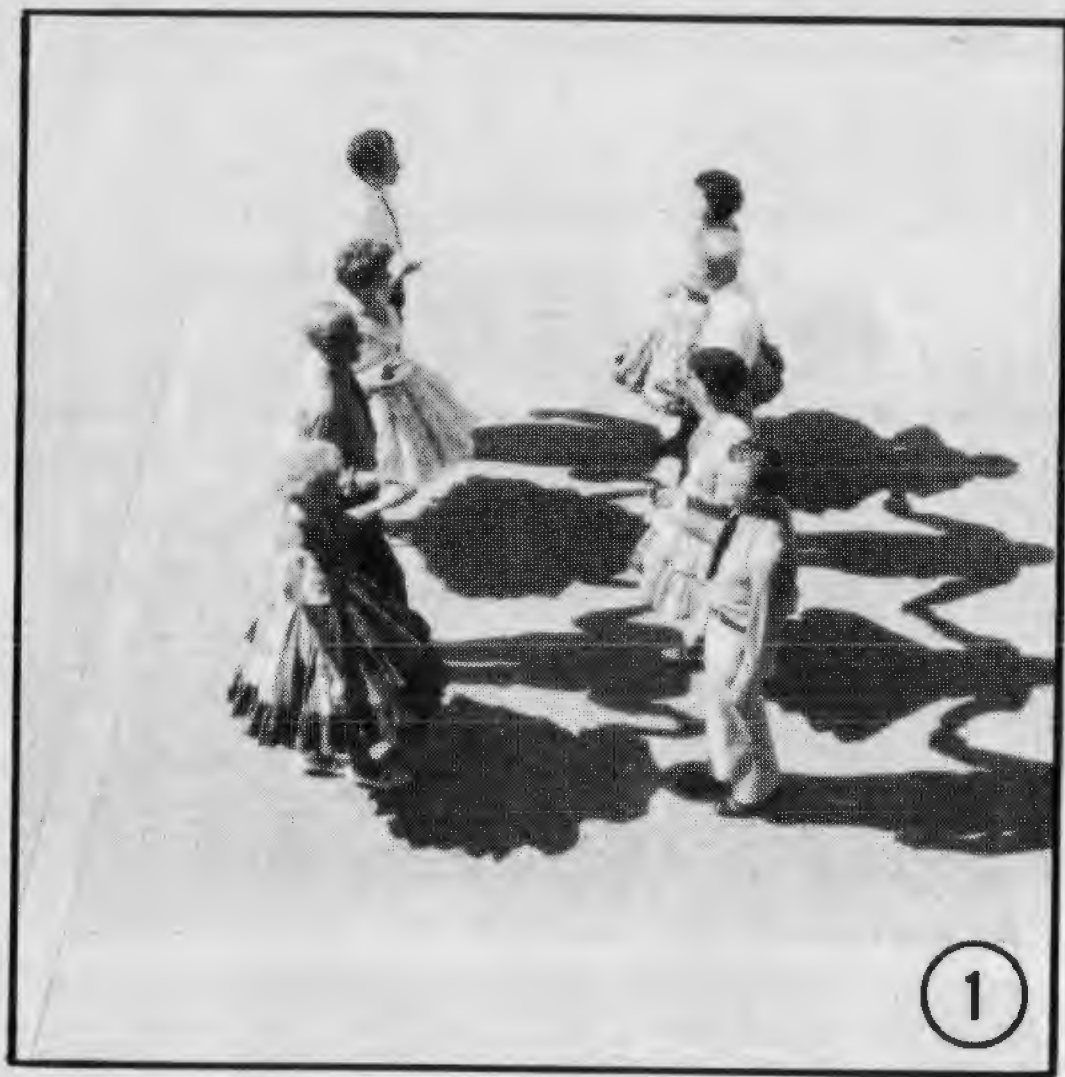
**Old Petticoats:** Use up your old petticoats by attaching them to the blouse tail (described in the shirt tail dress). This keeps your blouse from riding up. Make a separate skirt to cover.



**Jacket:** Make a jacket of doubleknit fabric from a shirt pattern. Cut the pattern short and gather it at the bottom. Use wide cuffs at the edge of the sleeves.







## TWO STEPS AT A TIME







**A** YEAR AGO CALLERLAB designated Two Steps at a Time as the lone quarterly selection to start off the year. It is currently one of six movements on the quarterly selection list. To get into columns we have facing lines of dancers (1) each stepping forward (2) to do a curlique (3) in order to get into a starting formation. Let's take the definition from the handbook to identify the pictures.

From adjacent columns of four dancers fac-

ing opposite directions (4) the lead two dancers in the column peel off (5), circulate one half (6) — to the next position in the square (7) — and then bend as a couple to face into the square (8). At the same time the trailing dancers extend — to a half tag formation (5) — trade (6) and roll (7).

The movement is well timed and if dancers will avoid rushing they will complete the action simultaneously in eight steps.





# Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION®

*"The World's Greatest Square Dance Event"*

**Memphis, Tennessee**

**JUNE 26, 27, 28, 1980**

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Memphis, Tennessee 38130

PUBLICITY & INFORMATION:  
Box 18/442—Memphis 38118

**I**N THE EVER-WIDENING world of square dancing, the National Square Dance Convention can be considered the pinnacle of yearly events. With preparation details being finalized the registrations pouring in at a record rate, the 1980 event in Memphis, Tennessee — June 26-28 — promises to be one of the most enjoyable square dance happenings in history.

Square and round dancers from across the world will converge on Memphis for the 29th National Square Dance Convention at Cook Convention Center, overlooking the Mississippi River. General Chairmen Roger and Mary Anne Reynolds are astounded and gratified at the positive response.

New events are being added constantly and others refined, to provide maximum convention enjoyment. With Tennessee's Nashville the capital of Country and Western Music it seems appropriate that a spectacular Country and Western Show is being worked up as a convention bonus.

The business communities in Memphis and surrounding towns are beginning to recognize the economic impact of the huge crowd expected at the 29th. Restaurants are extending hours of operation; the local transit authority is earmarking buses for special use of dancers.

Bob and Barbara Avery, Camping Chairmen of the National, provide pertinent information for RV dancers. At Shelby Farms there is room for 1700 campers. Earliest arrival date: June 24, 8:00 AM. Departure date: 12:00 Noon, June 29. Facilities include: Portable water service, Pay telephones, 24-hour security, Dining facilities, Convenience store, "Dump" service (fee charged), First Aid, Shuttle bus service to and from the Convention Center.

Facilities not available: Electrical and water hook-ups, Sewage hook-ups, On-site

dump station. Dancers must be sure to be pre-registered for the convention before entering the camp grounds as this is a convenience camping area intended to benefit conventioners only. Basis: first come, first served.

Other campsites within a 30-mile radius of Memphis include: Meeman-Shelby Forest State Park, Rt. 2, Millington, Tenn. (50 sites) and Lakeland, Box 46, Shelby Sta. Memphis.

Richardson Towers Dormitory is situated in the northwest corner of Memphis State Campus, at Central and Patterson. Free parking. Ten minutes from Cook Convention Center. Air-conditioned rooms contain two single beds and are connected to similar rooms by a shower-tub bath. Food service will be available in the Towers cafeteria, provided that a minimum of 100 guests sign up for morning and evening meals.

Room rates: Two persons sharing room, four sharing bath — \$14.25 per person per night (includes breakfast and dinner in cafeteria).

Without meals — \$8.50 per person per night.

Some singles may be available but couple occupancy will be given preference.

Requests for Dormitory Housing should be made on an Advance Registration Form (see October, 1979 SQUARE DANCING) and mailed to 29th National Square Dance Convention, Vice Chairman Registration, P.O. Box 30170, Memphis, Tenn. 38130.

Warning! This facility is virtually sold out but others are in the negotiating stage. If interested, get your request in at once.

Advice to all who plan to attend the 29th: Registration Forms detailing all your requests should be sent in as soon as possible. No ardent dancers will want to miss out on the great square dancing experience in Memphis.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Tennessee

The Rutherford County Square Dancers under the direction of Steve Cotes, traveled to Spain and France this summer to participate in five different folkloric festivals, ranging in size from 2,000 participants from 34 countries to one in which they were the only representative. They were warmly received everywhere they danced. The group started dancing with junior high and high school members from the local 4-H club and as the dancers grew up, married and moved away, the group expanded to include young people from many communities in Murfreesboro and Rutherford

Rutherford County square dancers share American heritage dances with the people of Spain and France

County. The Rutherford County Square Dancers include traditional dances and games of the Appalachian region, clog dances and have recently expanded their repertoire to include heritage dances of the early English settlers in America, such as Morris Dancing and English Country Dancing. To date the group has traveled to 46 states, Canada, Mexico and Europe.

A new area publication has been born. The Tennessee Square Dancer, edited by Dolores T. Jarvis, is underway. Those of you involved with putting out any square dance publication know the work involved and we're sure you join with us in wishing this new baby good health and a long life.

## British Columbia

The inaugural meeting of the British Columbia Square and Round Dance Federation was held last August in Penticton. A constitution and by-laws were approved and officers of the Executive committee were elected with Vic and Doreen Harris being selected as president. The Federation now plans to apply to the Victoria Provincial Government for incorporation. The next meeting was set for August 4, 1980 in the same venue.

## Germany

September 1979 saw the 25th Annual European Fall Round-up held in Frankfurt. 60 association clubs were represented plus 10 guest clubs with some 500 dancers enjoying the three-day event. Special attendees at the





# ROUND THE WORLD of SQUARE DANCING

Silver Anniversary were Corky and Paulette Pell, "founders" of European round dancing who travelled all the way from Texas to take part in the occasion. In addition to demonstrating and teaching, the Pells led the Grand March along with the newly elected EAASDC president, Bob and Kay Kurzweski and the newly elected ECTA president, Vern Vernazaro. Al Stevens and Dave Preskitt called the main evening's program. All former European dancers may rest assured that many a friendly thought was directed toward them during this time of reminiscing. — *Ilse Wersin, EAASDC Publicity*

## Oklahoma

The 18th Annual Reunion of the Overseas Dancers is scheduled for July 30-August 2, 1980, on beautiful Lake Ft. Gibson in Sequogah State Park at the Western Hills Guest Ranch. In addition to top-notch calling and cueing, there will be swimming, horse-back riding, a stagecoach and hayride, tennis, golf and all types of water sports. For further information write Ken and Pam Cranke, General Chairman, Rt. 4, Box 595-F, Broken Arrow, Oklahoma 74102 or Lee and Francena Bramell, Registration Chairman, Rt. C, Box 13 A, Yellville, Arkansas 72687.

## Georgia

The ABAC Stallion Squares (the initials stand for Abraham Baldwin Agricultural College where the group dances) started off its fall



The winding Wall of China serves as a backdrop for square dancers Don Armstrong and Polly Reeder on the American Square Dance Workshop's trek to Mainland China in September.

program by dancing for some 200,000 people at the Sunbelt Agricultural Exposition at Spence Field near Moultrie, Georgia. The entire year promises to be a busy one for this group for in addition to its regular dances on Thursday nights from 6:00-8:30 pm which meet with the PED 225C Mainstream Plus One Physical Education Class (how would you like to write that each week) — and by the way visitors are always welcome, no charge — the club is planning its first festival February 29-March 1 featuring Tony Oxendine and Paul



Members of the callers school conducted by Dick Leger in Booneville, New York, this past summer. The area is planning for another session in July, 1980.



Tennessee Governor Lamar Alexander (second from right) presents 1979 Square Dance Week proclamation to Steve and Dolores Nutbrown and their son Stephen. Looking on (right) is Pete Rawstron, president of the Cumberland Valley Western Square and Round Dance Association. A copy of the proclamation (right below).



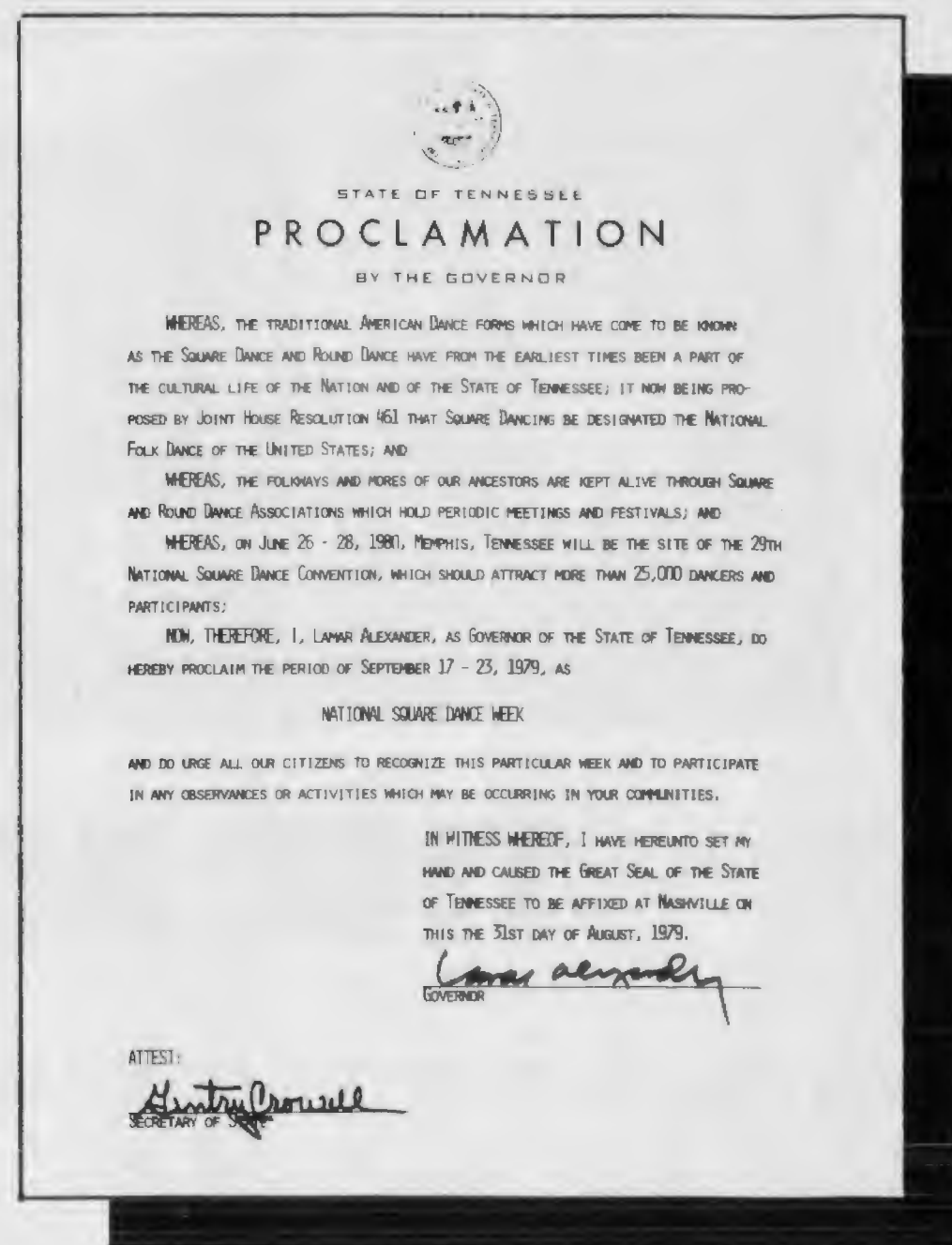
Marcum on squares, with the Wests from Atlanta cueing rounds, and also special fifth Friday dances featuring a variety of traveling callers.

### New Hampshire

Already Convention fever has hit the Granite hills as the committee plans for the 21st New England Square and Round Dance Convention to be held in Manchester, April 25 and 26. The venture is always a joint effort of the Eastern District Square and Round Dance Association, the New England Council of Callers Association and the New England Council of Round Dance Teachers Association. Advanced registration can mean a saving to your pocketbook. If you get yours in prior to April 1, it is \$6.00 per person or \$12.00 per couple, with \$3.50 the charge for those 17 years of age and under. Interested? Write Dick and Peg Collette, Registration Chairmen, 18 Lindy Street, Suncock, New Hampshire 03275.

### Ontario

Renewed friendships and memories were the order of the evening on October 27 when the Beaux & Belles Square Dance Club of Toronto celebrated its 25th Anniversary. The Metropolitan Toronto Police Association Banquet Hall was the scene and the dinner-dance was highlighted by the continual use of a slide projector depicting scenes of club activities spanning the entire 25 years. Well deserved tributes were paid to the club leaders,



Marg and Jack Hough, and as a memento of the evening each lady received a silver dinner bell engraved with the Beaux & Belles' insignia. The club now looks forward to another 25 years of happy dancing.



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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1980

## PLANNING and CALLING the FIRST FEW TIPS of a PLUS LEVEL DANCE

by John Kaltenthaler, Pocono Pines, Penn.

**L**ET'S ASSUME that you have been hired to call a Plus Level dance and the club does not specify any further details as to general club dancing ability. When you begin to plan your evening's dance program, you have to start somewhere and make a prejudgement as to what calls the dancers will handle well and which ones may need some helping words or directional calling. Fortunately, many of the calls currently being generated are combinations of existing calls and can be called directionally so that the dancers are not challenged by a vocabulary exercise.

During the first tip, you would want to make sure that you called all workable material that is sure fire and lets the dancers win. However, you would want to test them to some degree to learn how thoroughly they know the Plus 1 list and perhaps even into the Plus 2 list although I doubt if you can do all of that in one tip. You might wish to test them on simple diamonds, spin chain the gears, triple scoot and triple trade. If adventuresome, then also test them on remake the thar or perhaps all eight spin the top. Based upon dancer reaction to simple combinations, you might also wish to add some good workable variations of positioning to further test them. You can do this by variations of calls at the Mainstream level — it does not have to be all Plus 1 or Plus 2 calls.

As the evening progresses, you would build on what they know as well as give them some things with which they are a little shakier but you do not need to introduce new material.

You are hired to call a dance and give the dancers a good, fun time — not conduct a workshop. Your judgement is on the line each tip that you call and each evening that you call. Sure, there will be tips when you break the floor, but hopefully these will be in the minority and most of the night, most of the floor will be dancing to your calls in a rhythmic and flowing fashion. If you do break the floor, however, back off and call the material from positions where the dancers win. A case in point would be track and trade. Some dancers will have difficulty in adjusting to girls leading or one girl and one boy doing each part or coupling up either normal or half sashayed or even boy boy girl, girl. Back off and feed track and trade to them with boys in the lead and let them feel that they have danced it themselves. By their winning, you will win and will probably be hired back to the same group again.

Many times during the first tip, I keep the dancers promenading so that I will establish lines by a wheel around. I do this to avoid the "traffic cop" in each square who hollers "shorty" and refuses to let the square promenade. Similarly, if you object to the waist swing do sa do, then avoid its use in your calling. However, from time to time, it is useful if you throw in an occasional orientation figure to let the dancers catch up to you.

Here then are some favorite calls that I use when hired to call a Plus level dance.

**Bow to your partner, corner too**

**Circle to the left, do paso**

**Remake the thar** (your directions as needed)

**Girls in the middle**

**Remake the thar** (boys in the middle)

**Slip the clutch, allemande left**

**Promenade but don't slow down**

**Heads wheel around, slide thru**

**Swing thru, girls circulate**

**Boys trade, boys run, bend the line**

*(This dance continued)*



Slide thru (now in box 1-4 formation)  
 Swing thru, boys run, girls hinge (to diamonds)  
 Diamond circulate, flip the diamond  
 Swing thru, boys trade  
 Boys run, wheel and deal  
 Pass to the center, pass thru  
 Spin chain the gears, swing thru, boys run  
 Wheel and deal, square thru three quarters  
 Trade by, allemande, etc.

We never get too far from an easy getout point and we have observed their dancing through several calls from the Plus list. Then I might try some columns to observe their reactions.

**Heads lead right and circle to a line**  
 (or do they slide to a line?)  
**Touch one quarter, triple scoot, boys run**  
**Slide thru, cross trail thru, allemande left**  
**Promenade don't stop, heads wheel around\*\***  
**Swing thru, boys run, triple trade**  
**Wheel and deal, sweep one quarter**  
**Pass thru, trade by, slide thru**  
**Swing thru, boys run, triple trade**  
**Wheel and deal, sweep one quarter, pass thru**  
**Trade by, slide thru\*\* (1P2P)**

At this point, if there was some hesitation, call a right and left thru and repeat this entire sequence from the \*\* to the \*\* then cross trail thru to allemande.

At this point you have some sort of an idea as to their general ability. You would want to select a singing call to establish some additional skills such as "A Hundred to One" on Blue Star which would check coordinate, pass the ocean, and recycle.

During the second tip you could then do some additional checking on diamonds by adding variety with centers doing a swing thru double while the ends do a circulate double. (This is a neat little zero that the dancers seem to enjoy.) You could also check out a trouble spot for a singing call you plan to use later.

**Heads square thru four, swing thru**  
**Boys run, cast right three quarters**  
**Diamond circulate, boys swing thru double**  
**Girls circulate double, flip the diamond**  
 (now in zero wave but across the square by 180°)  
**Girls run, boys cast right three quarters**  
**Flip the diamond (back in zero wave)**  
**Swing thru, boys trade, boys run**  
**Half tag, walk and dodge, chase right**

**Boys run, square thru three quarters**  
 (men look right) **left allemande**

If they are still all with you up to this point, try some left handed diamonds or point to point diamonds (formed by diamonds from a tidal wave).

From a 1P2P line  
**Right and left thru**  
**Dixie style to a wave, boys run left**  
**Girls cast left three quarters**  
**Diamond circulate, flip the diamond**  
**Left swing thru, boys cross run**  
 (right hand wave) **girls trade**  
**Girls run, bend the line, star thru**  
**Trade by, circle four**  
**Heads break to a line (1P2P)**

Box 1-4  
**Spin the top, boys run**  
**Girls cast right three quarters**  
 (let them see the diamonds point to point)  
**Diamond circulate, flip the diamond (tidal wave)**  
**Slide thru to corner, allemande** (this is a quick getout if they have trouble — if not go on)  
 Box 1-4  
**Spin the top, boys run**  
**Girls cast three quarters** (check your diamonds)  
**Triple trade** (be careful that the center six trade and head men remain as anchors)  
**Diamond circulate, flip the diamond**  
**Swing thru, boys run**  
**Girls cast three quarters, triple trade**  
**Diamond circulate, flip the diamond**  
**Slide thru, left allemande**

The acid test of diamonds would be for groups that can handle facing (or irregular) diamonds).

Box 1-4 wave  
**Girls cast left three quarters**  
 (check your diamonds)  
**Diamond circulate, flip the diamond**  
 (two faced lines)  
**Wheel and deal, left allemande**

Now you must decide if the group enjoys these variations of diamonds and if so, if you wish to expand these to some more difficult

#### SPECIAL WORKSHOP EDITORS

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variations where you have boy boy girl girl waves, vary right hand and left hand waves, center to center and point to point.

As you can see this provides several tips built around diamonds, but not all groups can handle these variations. Your judgement is the critical factor. The dancer must win. Provide the icing on the cake by a selection of singing calls with great music and write your own 64 beat corner progression using a diamond figure.

Similarly, we could go on with some other calls on the list. We could tie in the Quarterly Selections.

---

*ABOUT THE AUTHOR: John Kaltenthaler is one of those triple threat men in square dancing. Involved in all phases of teaching and calling, John spent many years in overseas square dancing as a member of the Armed Forces. Together with his wife, Freddie, John currently conducts classes in his home area of Pocono Pines, Pennsylvania, and is Executive Secretary of CALLERLAB. A member of the Board of LEGACY and active in the annual overseas dancers reunion, John is a busy individual in this great world of square dancing.*

---

Make me a column starts from a two faced line and ends in a column (the start for track and trade or two steps at a time).

Dixie derby ends in two faced lines for make me a column or crossfire. However, some of these combinations are very tough for dancers to master. Judgement is the key.

A good singing call variation using track and trade that flows well is (this is a right hand lady progression)

**Heads star thru, everybody double pass thru**  
**Girls do a U turn back, track and trade**  
**Couples circulate, bend the line**  
**Right and left thru, dixie style to a wave**  
**Slip the clutch, left allemande, promenade**

#### **. Touch 'N Run**

Material from the files of Ted Wegener  
**Heads touch one quarter, men run**  
**Touch one quarter, ladies run**  
**Touch one quarter, men run**  
**Left allemande**

**Heads square thru, touch one quarter**  
**Ladies run right touch one quarter**  
**Men run right, left allemande**

**Heads touch three quarters, men run**  
**Touch one quarter, scoot back**  
**Circulate one spot, walk and dodge**  
**Partner hinge (half a trade)**  
**Slip the clutch, left allemande**

**Heads touch one half, men run**  
**Wheel and deal, sweep one quarter**  
**Make a wave, recycle, swing thru**  
**Turn thru, left allemande**

**Heads square thru, touch three quarters**  
**Men run, slide thru, touch three quarters**  
**Men run, slide thru, left allemande**

**Heads rollaway, circle left**  
**Four men up and back**  
**Men only touch one quarter, walk and dodge**  
**Touch one quarter, recycle**  
**Left allemande**

**Sides rollaway, heads up and back**  
**Square thru, touch one quarter**  
**Split circulate, recycle, pass thru**  
**Trade by, left allemande**

**Heads rollaway, circle left**  
**Ladies up and back, square thru**  
**Touch one quarter, men run, bend the line**  
**Touch three quarters, men run**  
**Square thru three quarters**  
**Left allemande**

**Heads rollaway, circle left**  
**Ladies up and back**  
**Ladies touch one quarter**  
**Ladies walk and dodge, touch a quarter**  
**Ladies circulate, men run, half tag**  
**Scoot back, partner trade and roll**  
**Grand right and left etc.**

---

*Our hats are off to Workshop Editor Ted Wegener who last fall went through an emergency heart operation. We're happy to report that he's home and doing well. You'll find Ted featured as Caller of the Month (Page 54) and in this way you'll learn a little bit more about the man who is spending considerable time during his recovery in planning for the future of this Workshop Section. Ted has asked us to remind you that any dance material which you might like to share with others will be most happily received. Simply send your material to this publication and it will be forwarded to Ted for his workshopping and possible use in a future issue.*

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# ROUND DANCES

## HEAVENLY WALTZ — Grenn 14279

**Choreographer:** Vernon Porter

**Comment:** Very good easy waltz. The music is the lovely old tune "Paradise."

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL. Touch, —;

### PART A

- 1-4 Waltz Away, 2, 3; Spin Manuv end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;

- 5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close;

### PART B

- 9-12 Waltz Away, 2,3 ; Fwd Waltz, 2, 3 end SIDECAR M facing LOD; Twinkle, 2, 3; Twinkle, 2,3 end CLOSED M face RLOD;

- 13-16 R Pivot, 2, 3 end SEMI-CLOSED M face LOD; Thru, Side, Close to BUTTERFLY M face WALL; Side, Draw, Touch; Side, Draw, Touch;

SEQUENCE: Dance goes thru three times then in CLOSED Dip twd COH, Twist, —.

## STUMBLIN' ALONG — Grenn 14279

**Choreographers:** Bill and Marie Brown

**Comment:** This is not a difficult two-step and the music is pleasant.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd/Turn, —, Recov, —; Fwd/Turn, —, Recov end OPEN facing LOD, —;

- 5-8 Fwd, Close, Bk, —; Back, —, 2, —; Bk, Close, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 end BUTTERFLY M face WALL, —;

- 9-12 Side, Close, Turn to Bk to Bk, —; Side, Close, Turn to OPEN facing LOD, —; Circle Away Two-Step; Together Two-Step end BUTTERFLY M face WALL;

- 13-16 Apart, Close, Fwd, —; Side, Close, Cross, —; Vine, 2, 3, 4; 5, 6, 7, 8 end SEMI-CLOSED facing LOD;

- 17-20 Repeat action meas 1-4;

- 21-24 Repeat action meas 5-8 except end CLOSED M facing LOD;

- 25-28 Side, Close, Cross to SIDECAR, —;

Side, Close, Cross to BANJO, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

- 29-32 Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED, —; (Twirl) Walk, —, 2, —; 3, —, 4 end SEMI-CLOSED, —;

SEQUENCE: Dance goes thru twice except to omit meas 32 second time and Step Apart and Point in OPEN-FACING.

## LADY BE GOOD — Cem 37034

**Choreographers:** Harvey and Norine Wiese

**Comment:** A fun two-step with good lively music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### PART A

- 1-4 Fwd, —, Manuv to CLOSED M face RLOD, —; Side, Close, R Pivot, —; 2, —, 3 to face LOD in SEMI-CLOSED, —; Fwd Two-Step end CLOSED M face WALL;

- 5-8 Side, Close, Cross, —; Side, Close, Cross BUTTERFLY M face WALL, —; (Twirl) Side, —, XIB, —; SEMI-CLOSED Walk, —, 2, —;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M face WALL;

### PART B

- 1-4 Side, Touch, Side, Touch; Bk, Close, Fwd, —; Side, Touch, Side, Touch; Bk, Close, Fwd to SEMI-CLOSED, —;

- 5-8 Fwd, —, Manuv M face RLOD in CLOSED, —; Side, Close, Bk to BANJO, —; Bk, Lock, Bk, —; R Pivot, —, 2 end BUTTERFLY M face WALL, —;

- 9-12 Repeat action meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:  
1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Side, Close; Side, Close, Side, Point.

## RED MILL WALTZ — CEM 37034

**Choreographers:** Chet and Barbara Smith

**Comment:** A good waltz routine with nice music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to SEMI-CLOSED, —, Touch;

### DANCE

- 1-4 Fwd, Point, —; Point Bk, Twist, Lift; Bk Twinkle, 2, 3; XIB, Side end CLOSED M face WALL, Draw;



- 5-8 **Dip, —, —; Manuv, 2, 3 M face RLOD; R Pivot, 2, 3 end SEMI-CLOSED face LOD; Fwd Waltz;**
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end M face WALL:
- 17-20 **Float Apart, 2, 3; (Wrap) Change sides, 2, 3 end facing RLOD; Wheel R, 2, 3; (Unwrap) Wheel R, 2, 3 end BUTTERFLY M face WALL;**
- 21-24 **Side, Draw, Close; Balance L, 2, 3; Side, Draw, Close; Balance R, 2, 3;**
- 25-28 **Side, XIB, Side; XIF, Side, XIB, Turn Away face RLOD, Touch, —; Balance Apart, 2, 3;**
- 29-32 **Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face WALL in CLOSED; Bk, Side, Close; Fwd, Side, Close;**
- SEQUENCE: Dance goes thru twice then Step Apart and Point.

### COOL COOL — Hi-Hat 977

**Choreographers:** Stan and Ethel Bieda

**Comment:** Peppy two-step with adequate music.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —;**
- PART A
- 1-4 **Diagonally Away Side, Close, Side, Brush; Diagonally Together Fwd, Close, Fwd to BUTTERFLY M face WALL, Touch; Apart, Touch, Together, Touch; Side, XIB, Side, Front to OPEN face LOD;**
- 5-8 Repeat action meas 1-4 Part A:
- 9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Rock Side, Recov, Fwd, —; Rock Side, Recov, Fwd, —;**
- 13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Stroll, —, 2, —; 3, —, 4 to CLOSED, —;**
- PART B
- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, Recov, Rock Bk, Recov; Stroll Fwd, —, 2, —;**
- 5-8 Repeat action meas 1-4 Part B except to end M face WALL:
- 9-12 **Side, Close, Side, Close; Side, —, Behind, —; Side, Close, Side, Close; Side, —, XIF, —;**
- 13-16 **Side, Close, XIF, —; Side, Close, XIF end BUTTERFLY, —; Side, XIB, Side, Thru to OPEN face LOD; Walk Fwd, —, 2, —;**
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 **SEMI-CLOSED Fwd, —, Reach Fwd face**

**WALL in CLOSED, —; Side, Close, Side, Close to SEMI-CLOSED face LOD; Fwd, —, Reach Fwd face WALL in CLOSED, —; Side, Close, Apart/Point, —.**

### STRUTTIN' A-Round — Hi-Hat 977

**Choreographers:** Alvin and Mildred Boutillier

**Comment:** An active two-step routine with good music.

#### INTRODUCTION

- 1-4 **CLOSED M face LOD Wait; Wait; Dip Bk, —, Recov, —; (Twirl) Fwd, —, 2, —;**
- PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step; Whisk, 2, 3, —; Thru, —, Side, Close to SEMI-CLOSED;**
- 5-8 **Walk Fwd, —, 2, —; Fwd, Close, Bk, —; Bk, Close Fwd to CLOSED, —; Pivot, —, 2, —;**
- 9-12 **Side, Close, XIB to SIDECAR, —; Fwd, Lock, Fwd, —; Bk, Close, Fwd, —; Side, Close, XIB end BANJO, —;**
- 13-16 **Fwd, Lock, Fwd, —; Bk, Close, 1/4 R Turn M face WALL, —; Twisty Vine, 2, 3, 4 end CLOSED; Pivot, —, 2 M face WALL in BUTTERFLY, —;**

#### PART B

- 1-4 **Heel, In Place, Heel, In Place; Heels Out, In, Out, In to OPEN; Strut, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL, —;**
- 5-8 Repeat action meas 1-4 Part B except to end in CLOSED M face WALL:
- 9-12 **Side, Close, Fwd, —; Side, Close, XIB to LEFT-OPEN facing RLOD, —; Bk, Lock, Bk, —; Bk, Side, Thru to OPEN facing LOD, —;**
- 13-16 **Diagonal Away Run, 2, 3, —; Together, 2, 3 to SEMI-CLOSED, —; Cut, Bk, Cut, Bk, Rock Bk, —, Recov M face WALL in CLOSED, —;**
- 17-20 **Turn Two-Step; Turn Two-Step face LOD; (Twirl) Fwd, —, 2, —; 3, —, Pickup, —;**

SEQUENCE: Dance goes thru twice except second time thru omit meas 19 and 20 and Circle Away face partner and Chug.

### ROUNDALAB MEETS

This international association of round dance teachers held its annual convention this last fall in San Diego, California. With members attending from all parts of North America much was accomplished and full reports of the meeting will follow in coming issues of SQUARE DANCING Magazine. Those wishing to contact ROUNDALAB may write its Executive Secretary Charles Capon, 1025 No. Highland, Memphis, Tenn. 38122.



**EDITOR'S NOTE:** Our aim in these pages each month is to provide you with as much proven, danceable material within the Mainstream plateau as we possibly can.

### **ALL A FLUTTER**

By Ted Wegener

Heads square thru, touch a quarter  
Trade too, men run, reverse flutter wheel  
Flutter wheel, slide thru  
Left allemande

Heads flutter wheel, sweep one quarter  
Pass thru, star thru, reverse flutter wheel  
Touch one quarter, trade too, men run  
Reverse flutter wheel, dive thru  
Square thru three quarters left allemande

Heads swing thru, spin the top  
Pass thru, star thru, reverse flutter wheel  
Touch one quarter, trade too men run  
Reverse flutter wheel, dive thru  
Square thru three quarters  
Left allemande

Heads star thru, California twirl  
Touch one quarter and one quarter more  
Men run, bend the line  
Reverse flutter wheel  
Touch one quarter and one quarter more  
Trade too, ladies trade, men run  
Wheel and deal, flutter wheel  
Slide thru, left allemande

Heads pass the ocean, double swing thru  
Pass thru, pass the ocean, ladies trade  
Men run, wheel and deal, touch one quarter  
Trade too, men run  
Veer left a two faced line, bend the line  
Reverse flutter wheel, slide thru  
Left allemande

Heads pass thru  
Separate 'round one into the middle  
Square thru three quarters, swing thru  
Men run, bend the line  
Reverse flutter wheel, pass the ocean  
Recycle, reverse flutter wheel  
Dive thru  
Square thru three quarters  
Left allemande

Allemande left alamo style rock up and back  
Men run, partner trade (or California twirl)  
Four men reverse flutter wheel  
Join hands circle left, corner swing  
Promenade (in gear with partner)

### **SINGING CALLS**

#### **STEEL DRIVING MAN**

By Ralph Kinnane, Birmingham, Alabama

**Record: Top #25351**, Flip Instrumental with  
Ralph Kinnane

OPENER, MIDDLE BREAK, ENDING

Allemande left corner right hand around own  
The men star left one time home you go  
Do sa do face your corner star thru  
Circle left go walking round the land  
Rollaway go right and left grand  
When you meet with John Henry promenade  
Promenade go walking hand in hand  
With John Henry your steel driving man

FIGURE:

Heads promenade three quarters  
'round you go  
The sides you do a right and left thru  
Everybody do a double pass thru track II  
Move up and spin the top when you do  
Box the gnat then cross trail thru  
Swing your corner lady 'round and go  
Left allemande  
Promenade walking hand in hand  
With John Henry your steel driving man

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### **I WANT TO SEE YOU AGAIN**

By Tom Perry, Monroe, Louisiana

**Record: Hi-Hat #5007**, Flip Instrumental with  
Tom Perry

OPENER, MIDDLE BREAK, ENDING

Circle left

Ain't it funny how old feelins' will come back  
They'll come on back to make you blue  
Four boys star by right inside you go  
Left allemande weave the ring you do  
Turn thru and go left allemande promenade  
Tonight your memory's awful strong  
On my mind and I want to see you again

FIGURE: (Plus one)

Heads square thru four hands you go  
To the outside two right and left thru  
Do a curlique and then  
Split circulate my friend boys run  
Right and left thru again again  
Dixie style to an ocean wave  
You balance up and back  
Trade the wave swing corner promenade  
Tonight your memory's awful strong  
On my mind and I want to see you again

ALTERNATE FIGURE: (Mainstream)

One and three square thru and go  
Four hands around and do a do sa do  
Swing thru tonight boys run to right  
Bend the line then right and left thru



Flutter wheel straight across slide thru  
 Swing the corner girl promenade  
 Tonight your memory's awful strong  
 On my mind and I want to see you again

ALTERNATE FIGURE: (Plus two)

One and three square thru and go  
 Around corner girl do a do sa do  
 Do a curlique and then

Follow your neighbor friend

Take a little peek trade the wave

Swing thru then swing thru again

Swing corner girl and promenade

Tonight your memory's awful strong

On my mind and I want to see you again

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### GWNA HAVE A BALL

By Joe Porritt, Louisville, Kentucky

Record: JoPat #204, Flip Instrumental with Joe  
 Porritt

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across turn the girl

Rollaway circle left around you go

Four ladies rollaway circle left

Left allemande then weave around that ring

You are the cutest lady of them all

Do sa do and promenade this hall

You do the dancin' and I'll do the call

We're gonna have us a ball

FIGURE:

Heads square thru third hand curlique

Walk and dodge go right and left thru

Square thru third hand you'll swing thru

Boy run couples circulate bend that line  
 Star thru pass thru swing that girl  
 Promenade her too and  
 You do the dancin' and I'll do the call  
 We're gonna have us a ball

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### WHO CARES

By Dave Abbott, Redding, California

Record: River Boat #119, Flip Instrumental with  
 Dave Abbott

OPENER, MIDDLE BREAK, ENDING

Circle left

I'm walkin' this old lonely street

And no one seems to want to speak

Left allemande the corner do sa do

And now the men star left

Why don't you turn thru at home

Left allemande swing your own and

Promenade that land who cares

Who cares for me

FIGURE:

Heads square thru four hands you go

Round that corner do a do sa do

Touch one quarter scoot back

Two times you go girls you run

Come on and star thru and then

California twirl swing that girl

Promenade this world oh who cares

Who cares for me

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

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# AMMUNITION

Heads roll a half sashay  
Sides lead right, circle to a line  
Go forward eight and back in time  
Pass thru and bend the line  
Go forward eight and back once more  
Pass thru and bend the line  
All four ladies star right  
Back by the left and don't fall down  
Pick up partner with an arm around  
Back out and circle left  
Ladies center, men sashay  
Left allemande

Promenade, men roll back one, keep moving  
Girls roll back, skip one man, take the next  
Promenade  
Sides wheel around, right and left thru  
Pass thru, onto the next, right and left thru  
Pass thru, onto the next, star thru  
Right and left thru, star thru  
Square thru four hands around, right to partner pull by  
Left allemande

All promenade  
Heads wheel around  
Star thru, California twirl  
Centers star thru, California twirl  
All eight U turn back  
Left allemande

Promenade don't slow down  
Sides wheel around  
Star thru, dive thru  
Star thru, right and left thru  
Half square thru  
Right and left thru the outside two  
Dive thru, pass thru  
Give a right to this corner, pull by  
Left allemande

Promenade  
Heads wheel around, right and left thru  
Star thru, pass thru  
Left allemande

Promenade  
Heads wheel around, right and left thru  
Rollaway with a half sashay, box the gnat  
Pull by onto the next, right and left thru  
Pass thru onto the next  
Cross trail thru  
Left allemande

Promenade  
Men roll in with a left face whirl  
Promenade a brand new girl  
Sides wheel around  
Right and left thru  
Finish it off with a half sashay  
Half square thru  
Right and left grand

Head ladies chain  
Heads star thru, now roll away  
Pass thru and circle four  
Ladies break to lines of four  
Go forward eight and back in time  
Pass thru and bend the line  
Forward eight and back once more  
Pass thru and bend the line

All four men star by the right  
Now back by the left  
Pick up partner with an arm around  
Star promenade go around the town  
Back right out with a once and a half  
Four ladies chain across you go  
Chain them back don't let them stay  
Roll promenade

## SINGING CALL ADAPTATION

### FAN THE FLAME

Adapted by Ken Kernan, Phoenix, Arizona

Record: Roadrunner 103

OPENER, MIDDLE BREAK, CLOSER

All four ladies (men) circle in the center  
Come on home and swing your partner there  
Join your hands and circle to the left now  
Left allemande and weave around the ring  
Fan the flame — — and feed the fire — —  
Do sa do and then you promenade  
Fan the flame — — and feed the fire — —  
Come on honey and dance with me again  
FIGURE

Head (Side) couples stand back to back, separate around the track  
When you meet on the other side star thru  
Pass thru right down the center and  
Then you separate  
Around just one, in the middle circle four  
It's full around and when you do, rear back and pass thru

Swing that corner around and promenade  
Fan the flame — — and feed the fire — —  
Come on and square dance one more time  
TAG

I said come on and square dance one more time

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Closer.



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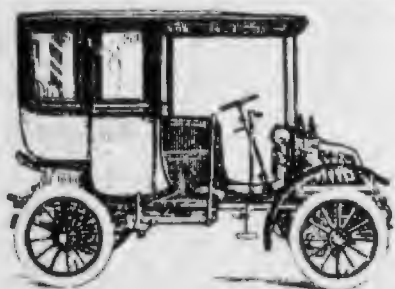
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## CALLER of the MONTH

*Ted Wegener*  
— Torrance, California



**F**OR A MAN who calls himself retired, Ted Wegener must be one of the busiest men around. For over 20 years he was a TV service man and an audio consultant, the latter capacity standing him in good stead as a caller.

Ted learned to dance in 1956, helped form clubs and was coached in calling by Gerald Reeser, Ralph Hill and George Elliott. He attended a caller class taught by Bob Van Antwerp in 1960 and right after graduating began to teach classes in southwest Los Angeles.

A member of the Callers Association of Southern California for almost 20 years, he held all offices in that body, including the presidency.

Particularly rewarding thru his calling career have been awards received from the Braille Institute for teaching and calling square dancing for the blind and an award from the National Recreation Park Association for "Outstanding Contribution" in teaching retarded young adults for the Torrance Recreation Department.

What is he up to now? For starters, Ted is teaching four evening classes per week for Community Colleges. He also teaches two classes during the day for Long Beach City



Bob Wright Jr.

### A-003 PAPER DOLL

Bob Wright Jr.

### A-H001 PICK-A-DILLY/ SAXY LADY

(Hoedown)

### A-002 SHOWBOAT GAMBLER

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### A-001 EVERYBODY'S REACHING OUT

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College. He holds the academic rank of Assistant Professor for his work in the Community Colleges. He is a recording artist for Scope Records and has created several dances as well as writing articles about square dancing.

Since his one-time hobby became a very busy avocation, Ted has a second hobby. He collects and restores old automobiles. His collection includes a 1927 Model T touring car, a 1947 Ford and a 1965 Mustang. In his "spare" time he is tracing his family tree. He's back as far as 1835 and would appreciate letters from anyone named Wegener, spelled just that way.

Ted is husband to Sandy whom he calls, "a wonderful wife who allows me all the hours I need for my various activities." He is also the father of three and grandfather of two.

Oh, incidentally, Ted is also square dance Workshop editor of this publication.

(**LETTERS**, continued from page 3)

years my wife and I have been dancing, we have seen only modest growth in the number of dancers in our area. The attrition among new dancers alone must be on the order of 80 to 90%. (name withheld on request)

Dear Editor:

Since I started square dancing four years ago, I have found an element of bad taste in it. It is called Arky, i.e. placing the man in the woman's position. It is a ridiculous sight when the man is being courtesy turned by another man while he wears a triumphant air of having deprived his fellow dancer of his masculinity for a few seconds. Why not call an end to this deviation and retain only good taste in square dancing? Arky is justified only if the square

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consists solely of men or of women, but then it should not be called square dancing and be given another name.

Edward Gahtan  
Las Vegas, Nevada

Dear Editor:

We have been square dancing for 8 years and really enjoy your magazine. When we started our club I ordered orange brochures for all our members to subscribe to your magazine. Our club is only 9 months old and the only Western square dance club within 65 miles. We just love square dancing and want to promote it in our area.

Harold and Sue Estep  
Paintsville, Kentucky

These orange brochures are available to anyone who would like to hand them out to their square dancers. They describe the magazine and include a subscription form. — Editor

Dear Editor:

I would like to reply to the couple who took lessons and workshopped for two years, then had trouble going out dancing. Since they had completed the Plus II workshop they should have been able to dance at that level. The fault is not theirs; it is the caller's fault they had trouble. Clubs should dance the level they advertise. We would welcome these dancers to our Plus II dances anytime. The moves they had troubles with were experimentals and not on any standard list . . . If used at a dance they should be workshopped first so all can execute them . . . We have a CALLERLAB program that standardizes the moves now, all the way through the challenge level. If callers would follow this program, it would eliminate

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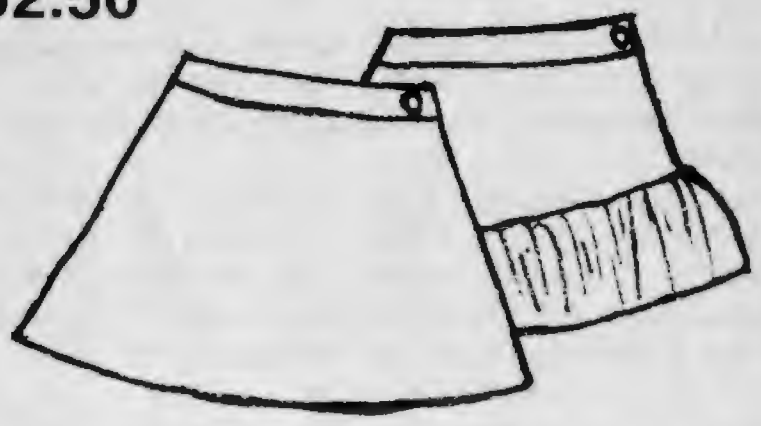
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this problem . . . I am all for better levels of dancing; we need all levels available so we can have a choice. Let's call the dances as advertised, follow the CALLERLAB program so we will know what to expect and keep the experimentals in the workshop unless courteously used when we have visitors.

Art and Sally Graven  
Roswell, New Mexico

Dear Editor:

I am writing to tell you how happy we are that Jerry Helt was chosen for the Hall of

Fame. We have long been admirers of Jerry. His emphasis on styling, smooth dancing and excellent timing, plus his friendly greeting of every person who attends a dance are qualities to be admired.

Glenn and Davida Dutiel  
Centerville, Ohio

We've received quite a few letters regarding recent additions to the Square Dance Hall of Fame. The plans at the present time include more additions to this illustrious group during the coming year. — Editor



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### (ROUND DANCING,

*continued from page 32)*

tras and, I might add, their respective leaders to provide the basics of these dances in the Mainstream program, thus opening up a world of opportunities and interests early in a dancer's life.

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*promenade position* or to learn *do paso*? To learn a *telemark* or *scissors*? To learn to *turn your contra corners from a proper duple set* or *who's active*? The point is that in the learning process, the first hurdle to jump, the first obstacle to overcome, the first bit of knowledge of a subject is the hardest to learn. From then on bases are being established to build upon, responses are being stimulated, reference points are being experienced and the process of learning becomes easier and easier. As facetious as it may sound, in mathematics

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one doesn't "differentiate a transcendental function" without first learning a well-structured series of subjects from arithmetic to calculus. But once learned, differentiation is easier to do than was the learning to divide by fractions.

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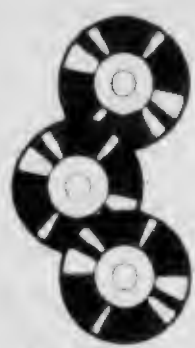
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dancing will become more rote and less expressive. Rounds (and contras) eventually may be the only tie, or return to dancing with the musical phrase. As Lloyd Shaw said, "Dance rhymes with prance, not with walk." Rounds (and contras) can fill this need, or void, should such develop. Whether in a new dancer class, Mainstream, Advanced or Challenge level dance, a change of pace is as good as a rest. So also, it is true in round and contra dancing. A change of pace sharpens learning and reaction, increases sociability among folks

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phy, a mixer, a little bit of relaxing and fun choreography, a contra is adding variety and spice. Rounds offer the opportunity to dance with each other as a couple, squares to dance with seven other folks, and contra with all the folks. These are varieties of formations, dances and people!

To borrow and paraphrase from our good friends the Millspaws (SQUARE DANCING, May 1979), "What do you mean you don't do rounds?" or "What do you mean you don't do squares?" or "What do you mean you don't do

contras?" What you really mean is: My instructor didn't teach me that side of the triangle! The final point is that the major direction of our activity depends upon its leaders. If that attitude is triangular, then we're home free. Expand your knowledge, ability, participation, whether you are a caller, cuer, prompter or dancer — and our dance activity will follow suit. Look around you at the folks with the longest dancing experience and we'll bet you a "faultless corner" that these folks are and learned early to be "triangulated."



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**I WANT TO SEE YOU AGAIN — Hi-Hat 5007**  
**Key: D    Tempo: 130    Range: HB Flat**  
**Caller: Tom Perry    LG**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Good music with a more than adequate figure using a trade the wave movement. The chorus utilizes a blend of voices in harmony that adds to the pleasure of the dance. Good tempo with easy melody on this release. Rating: ☆☆☆☆

**CARIBBEAN — Hi-Hat 5009**  
**Key: B Flat    Tempo: 128    Range: HB Flat**  
**Caller: Lee Schmit    LB Flat**

**Synopsis:** (Break) Circle left — left allemande — do sa do own — men star left — turn partner right — left allemande — do sa do — promenade (Figure) Heads star thru — right and left thru — pass thru — do sa do — swing thru —

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



girls fold — peel the top — right and left thru — square thru three quarters — swing corner — promenade.

**Comment:** This release is the second one by this company but the first still seems the best. The tempo is endeavoring to offer a different feel. The dance movement offers a peel the top. The melody does not seem to be the true Caribbean. Rating: ☆☆

**BACK IN THE U.S.A. — Thunderbird 199**

**Key: A    Tempo: 132    Range: HC Sharp    LA**  
**Caller: Bob Bennett**

**Synopsis:** (Break) Join hands circle left — allemande left — turn partner right — allemande left again — weave ring — do sa do — promenade (Figure) Head couples curlique — boys run right — right and left thru — veer to left — ferris wheel — centers pass thru — swing thru — boys trade — turn thru — allemande left — promenade (Second figure) Head couples touch one quarter — boys run right — right and left thru — veer to left — ferris wheel — centers pass thru — swing thru — boys trade — swing corner — promenade.

**Comment:** Not an outstanding release and seemed very monotonous melody-wise. Figure is average with nothing that hasn't been used many times. Good guitar on instrumental. Not one of Bob's best endeavors.

Rating: ☆☆

**WHO CARES — River Boat 119**

**Key: G    Tempo: 128    Range: HA    LB**  
**Caller: Dave Abbott**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A nice tune and an overall good record. Fine job by Dave on this release. The scoot back two times offers a little variety in the

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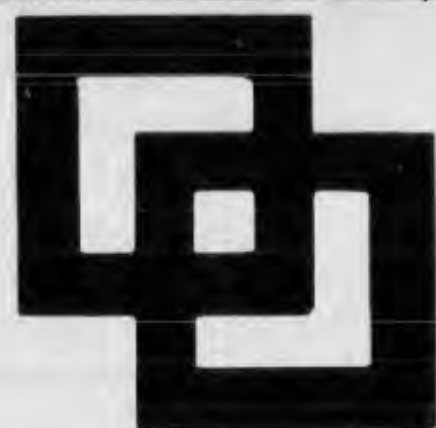
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dance movement followed by a California twirl and swing. This reviewer still enjoys a swing in the square dance movement and hopes this will not be eliminated for additional figures.

Rating: ☆☆☆☆

### LOVIN' CAJOUN STYLE — D & R 147

Key: C & D Tempo: 135 Range: HA

Caller: Bronc Wise

LC

**Synopsis:** (Opener & End) Circle left — allemande left — do sa do — four ladies promenade — turn partner right — left allemande — swing own promenade (Break) Sides face grand square — circle left — left allemande —

swing — promenade (Figure) Heads promenade halfway — down middle — curlique — walk and dodge — swing thru — boys run right — bend the line — right and left thru — flutter wheel full around the ring — sweep a quarter — pass thru — swing corner — promenade.

**Comment:** A lively release that will really move the dancers in all aspects. This is the tune of Jambalya that was also released this month. This one receives the edge of the two offered this month. A quick key change may be a problem if not remembered.

Rating: ☆☆☆



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**ROUND AND ROUND — Wagon Wheel 215**  
**Key: B Flat Tempo: 130 Range: HB Flat**  
**Caller: Dean Salveson LF**

**Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads promenade halfway — down middle square thru four hands — curlique — walk and dodge — bend the line — pass the ocean — recycle — swing corner — promenade.

**Comment:** We welcome Wagon Wheel records to the record reviews again. This tune is another revival of a once very popular tune. The music is good and dance figure is average for all dancers. The tune can become monotonous if caller permits. Rating: ☆☆☆

**SOMEONE IS LOOKING — JoPat 104**  
**Key: C Tempo: 122 Range: HG**  
**Caller: Bob Vinyard LG**

**Synopsis:** (Opener) Sides face grand square — one and three lead to right — swing thru — turn thru — allemande left — promenade (Break & End) Circle left — allemande — allemande thar — forward two and star — shoot star go to partner — touch one quarter — allemande left — promenade (Figure) Heads right and left thru — square thru four hands — swing thru — boys run right — ferris wheel — centers pass thru — square thru three hands — trade by — swing corner — promenade.

**Comment:** This dance is almost too relaxed but times out very well. The tempo is quite slow but the timing makes up the difference. Not one of Bob's best but still a danceable release. Easy to call. Rating: ☆☆☆

**GONNA HAVE A BALL — JoPat 204**  
**Key: G Tempo: 130 Range: HD**  
**Caller: Joe Porritt LD**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** The use of third hand movements

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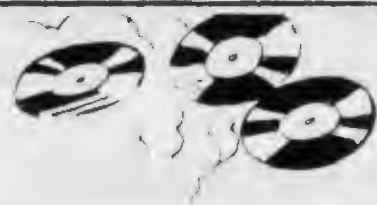
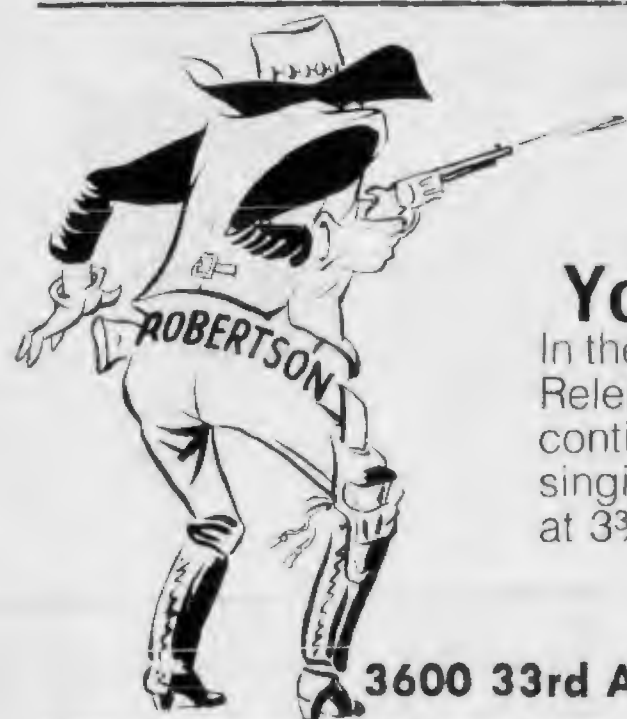
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offers a little variety in the choreography of this release. The music is above average with a tune that has been recorded other times but still is nice. The dance is busy as it keeps you moving. Nice job by Joe. Rating: ☆☆☆☆

callers will enjoy the music. It's the "Ol John Henry" tune. The called side is faster than the instrumental. Rating: ☆☆☆

## STEEL DRIVIN' MAN — Top 25351

Key: B Tempo: 134 Range: HB  
Caller: Ralph Kinnane LB

**Synopsis:** Complete call printed in Workshop.  
**Comment:** This instrumental is one of the best released by Top in quite some time. The figure offers track II as the main ingredient. Overall this dance and record is not a bad buy and

## HANDCUFFED TO A HEARTACHE

— Chinook 027

Key: D Tempo: 130 Range: HB  
Caller: Jim Davis LA

**Synopsis:** (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing own — promenade (Figure) Head two promenade half way — down middle star thru — zoom — double pass thru — track II — make ocean wave — trade the



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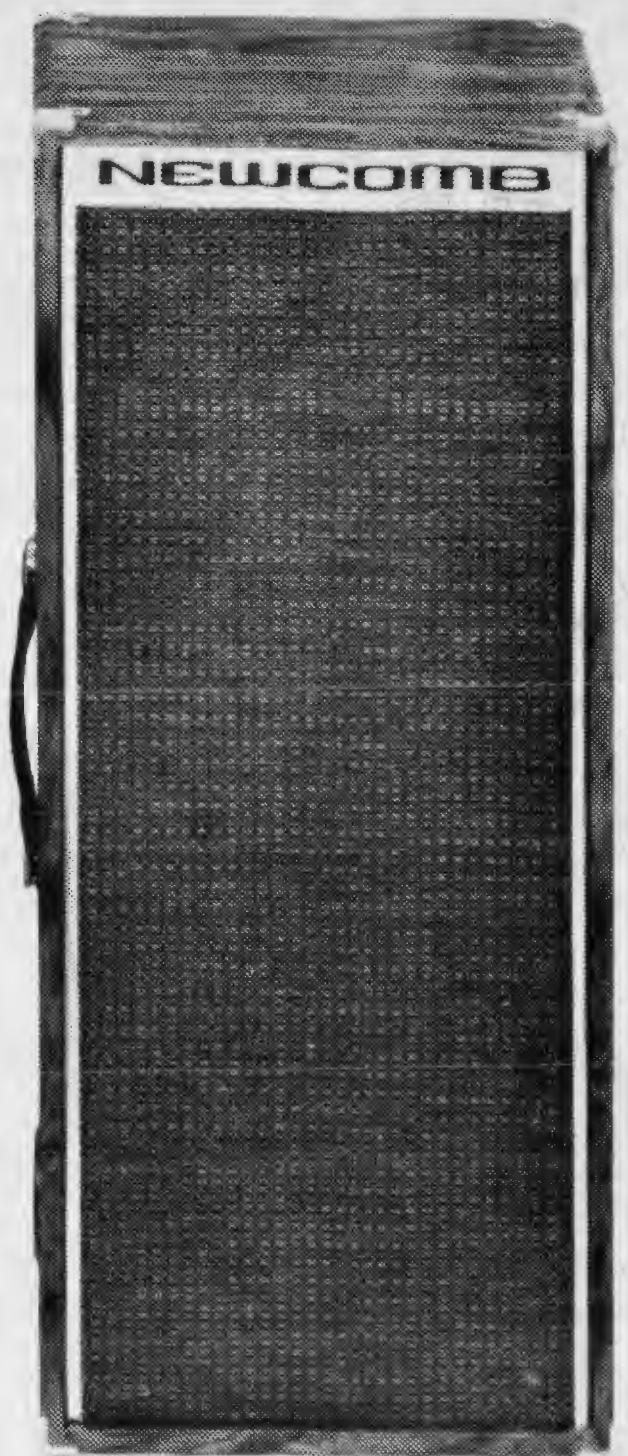
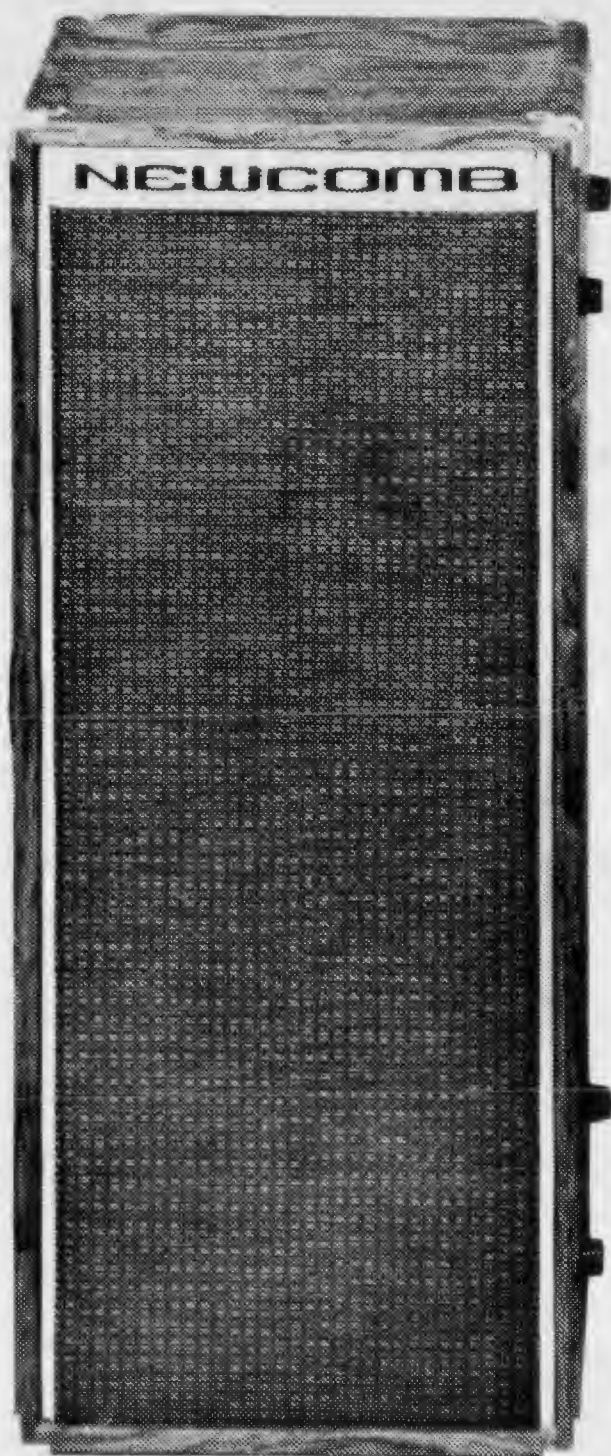
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wave — left allemande — walk back and do sa do — swing corner — promenade.

**Comment:** This release has a definite beat that you can feel. Callers will be able to handle this. It offers a track II and a trade the wave movement. Dancers had mixed emotions but danced it without problems.

Rating: ☆☆☆

### WHOLE LOT OF DIFFERENCE IN LOVE

— Blue Star 2095

Key: A Tempo: 130

Range: HE

Caller: Lem Gravelle

LC Sharp

Synopsis: (Break) Walk around corner — see

saw own — join hands circle — left allemande — come back curlique — boys run right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides curlique — walk and dodge — circle four — make a line — curlique — circulate — boys run right — square thru three hands — trade by — swing corner — promenade.

**Comment:** The key range may be slightly high for some callers and adjustment may have to be made depending on caller's range. Word metering can be worked out for caller. Tune is average and instrumental has nice beat but not outstanding.

Rating: ☆☆

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Four Leaf Clover — B. Whitten	TB	202
Greasy Grit Gravy — A. Amator	CHNK	031
House Of The Rising Sun —		
N. Bliss	BS	2102
How Deep In Love — D. Clendenin	CHNK	030
If The World Keeps On Turning —		
T. White	BOG	1318
I Get So Lonesome — H. Bausch	LORE	1180
I'm An Old Hitch Hiker —		
F. Bouvier	TOP	25352
I Will Survive — Ken	CH	506
Little Farther Down The Road —		
J. Briscoe	BM	008
Mental Journey — D. Cox	RA	1372
Muddy Boogie Banjo Man —		
T. Russell	TB	204
Pickle Up A Doodle — N. Bliss	BS	2101
Rainy Days and Stormy Nights —		
L. Swain	LH	1031
Smoothe Sailing — J. Saunders	KAL	1245
Some Kind Of Woman — J. Martin	BOG	1317
Sweet Melinda — W. Larson	TB	205
There Is A Miracle In You —		
E. Kinney	HH	5012
Walk On Fool — J. Scott	PR	1023
Walking The Floor Over You —		
B. Bennett	TB	206
What In Her World — D. Clendenin	CHNK	029
When The Saints Go Marching In —		
G. Walters	TB	201

### ROUNDS

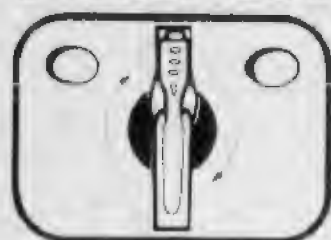
Don't Say Goodbye/Spanish Lady	GR	14282
Jailhouse/Tonight	CHNK	1003
Rocky-Fella/Sheik Of Araby	HH	978
Stand By Your Woman	CH	603

### AUTHOR CORRECTION

The Constant Contra, listed in the October magazine, was inadvertently credited to the wrong author. Please note that Mitch Pingel of Broomfield, Colorado, wrote this contra.

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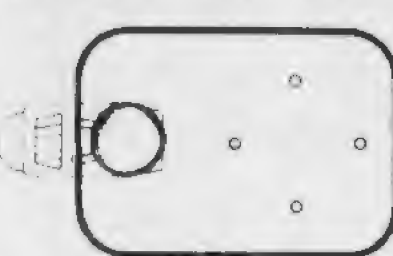
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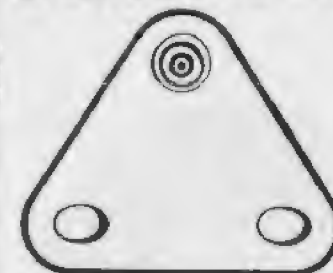
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### KEEP ON SMILING — Blue Star 2093

Key: C Tempo: 132 Range: HD  
Caller: Glenn Zeno LA

**Synopsis:** (Break) Join hands circle left — reverse back single file — four ladies backtrack — partner turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle square thru four hands — slide thru two times — swing thru — scoot back — men run right — couples circulate — men trade — promenade.

**Comment:** Good music. Callers will want to try the tune to see if it fits their style. The dance

figure is above average and was enjoyed by the dancers. Typical Blue Star instrumental. Overall a good record. Rating: ☆☆☆

### JAMBALYA — Lore 1178

Key: G Tempo: 132 Range: HB  
Caller: Johnny Creel LG

**Synopsis:** (Break) Join hands circle left — allemande left — do sa do — gents star left — turn partner by right — allemande left — come back one promenade (Figure) One and three lead to right — circle four — head gents break make a line — up and back — right and left



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**BM 007 Gypsy Man**

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**BM 004 Corn Chips Hoedown**

**BM 003 Back On My Mind Again**

**BM 002 Rattler Romp Hoedown**

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thru — star thru — right and left thru — square  
thru three quarters — allemande left — do sa  
do partner — swing corner — promenade.

**Comment:** A revival of a tune that has hit the  
recording era many times before. The popu-  
larity of this tune was great at one time. The  
dancers were rushed on the lines go up and  
back and right and left thru. Not difficult danc-  
ing. Rating: ☆☆☆

## LOOK FOR THE SILVER LINING

— Blue Star 2094

**Key: C** **Tempo: 130**

**Caller: Dave Taylor**

**Range: HD**

**LC**

**Synopsis:** (Break) Circle left — walk around  
corner — see saw own — four men right hand  
star — allemande corner — swing at home —  
promenade (Figure) Heads promenade half-  
way — down middle right and left thru —  
square thru four hands — to outside two do sa  
do — touch a quarter — follow your neighbor  
and spread — boys run — promenade.

**Comment:** It's always good to hear a melody line  
that dancers can relate to. Dave does a nice  
job and uses a follow your neighbor and  
spread movement as he did in his Lazy River  
release. Overall a good dance with good mu-  
sic. Rating: ☆☆☆☆

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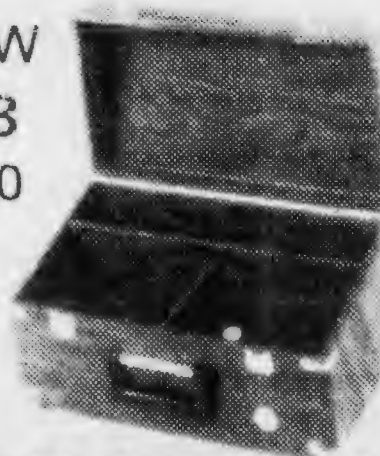


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**KINGSTON TOWN — Bogan 1313**

**Key: C & D    Tempo: 132    Range: HB    LB**

**Caller: Tommy White**

**Synopsis:** (Break) Four ladies chain — join hands circle left — ladies rollaway — circle left — ladies rollaway — circle left — allemande left — promenade (Figure) Head two square thru four hands — corner do sa do — curlique — scoot and roll — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** Another tune that is being brought back on the revival list. This one was quite popular back in the beginning of Grenn records. The figure offers a scoot and roll which is a different feel in choreography that caught some dancers off-guard but they enjoyed it.  
Rating: ☆☆☆

**EARLY MORNING RAIN — Lore 1177**

**Key: E Flat    Tempo: 128    Range: HB Flat    LB Flat**

**Caller: Curtis Thompson**

**Synopsis:** (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — boys run right — wheel and deal to face that two — right and left thru — rollaway — swing corner — left allemande — promenade.

**Comment:** A duplicate music release of a few years back with a different figure and different caller. Figure is very standard. Still good music if callers do not have this one in their case.  
Rating: ☆☆

**WHAT AM I DOING IN HER WORLD  
— Lore 1176**

**Key: C    Tempo: 132    Range: HD    LB**

**Caller: Curtis Thompson**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — prome-



Will  
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### August 17 - August 23

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Larry Jack



Marv Lindner

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WINDSOR RECORDS  
Distributed by  
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- W-5075 Fast Train to Georgia  
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W-5077 Moody Blue by Alan Schultz  
W-5078 Marlene (Hoedown) by Marv Lindner  
W-5079 You Light Up My Life  
by Larry Jack  
W-5080 Gypsy Feet by Gary Weston

- Round Dances  
4758A Rhumba Pete by Pete & Carol Metzger  
4758B Anytime by Emmett & Monette Courtney  
4759A Home in Indiana  
by Emmett & Monette Courtney  
4759B Sleepy Lagoon by Emmett & Monette Courtney  
4760A Second Hand Store by Art & Evelyn Johnson  
4760B Swing Away the Blues  
by Eddie & Audrey Palmquist  
4761A Baby Cha by Hi & Cookie Gibson  
4761B Candlelight Waltz  
by Emmett & Monette Courtney

nade (Figure) Heads promenade halfway — sides square thru four hands — right and left thru — do sa do corner — eight chain six — swing corner — promenade.

**Comment:** This needs to be slowed for comfortable smooth dancing. Mainstream level on the dance movement. Music is above average. Nice beat to this release. This reviewer feels some dance groups may enjoy this tempo. Rating: ☆☆

Round dance records are reviewed by re-printing the entire dance in the center section of the Workshop each month.

## HOEDOWNS

**YOU — Blue Star 2092**

**Key: G**

**Tempo: 128**

**Music: Bayou Ramblers** — Piano, Bass, Drums, Guitar

**ALL NIGHT** — Flip side to You

**Key: A**

**Tempo: 128**

**Music: Bayou Ramblers** — Piano, Bass, Drums, Guitar

**Comment:** The hoedown "You" has a lot of bounce to it. Guitar and piano leads with a mandolin sound on last chorus. Might be too



Renny Mann



Chuck Donahue

## Prairie Recordings

### NEW RELEASES

- PR 1021 "SHUTTERS and BOARDS"  
by Al Horn  
PR 1020 "SOMEONE LIKE YOU"  
by Al Horn  
PR 1019 "OLE SLEW FOOT THE BEAR"  
by Claude Ross  
PR 1018 "I'LL COME BACK TO YOU"  
by Chuck Donahue  
PR 1023 "WALK ON FOOL"  
by Johnnie Scott

### SPECIAL EVENTS RECORD

- PR 901 "FRIENDSHIP RING/SPECIAL EVENTS"

### RECENT RELEASES

- PR 1015 "CAJUN SQUARE" by Al Horn  
PR 1014 "MARRY ME" by Renny Mann  
PR 1022 "PERFECT MOUNTAIN" by Renny Mann

### HOEDOWN

- PR 2005 "STAR WARS/DON'T DO IT"  
LP 2001 BEST SELLING LP — 75 BASIC PLUS  
By Al Horn

### NEW LP RELEASE

- LP 3001 "CLAUDE ROSS CALLS & YODELS"  
by Claude Ross



Johnnie Scott



Al Horn

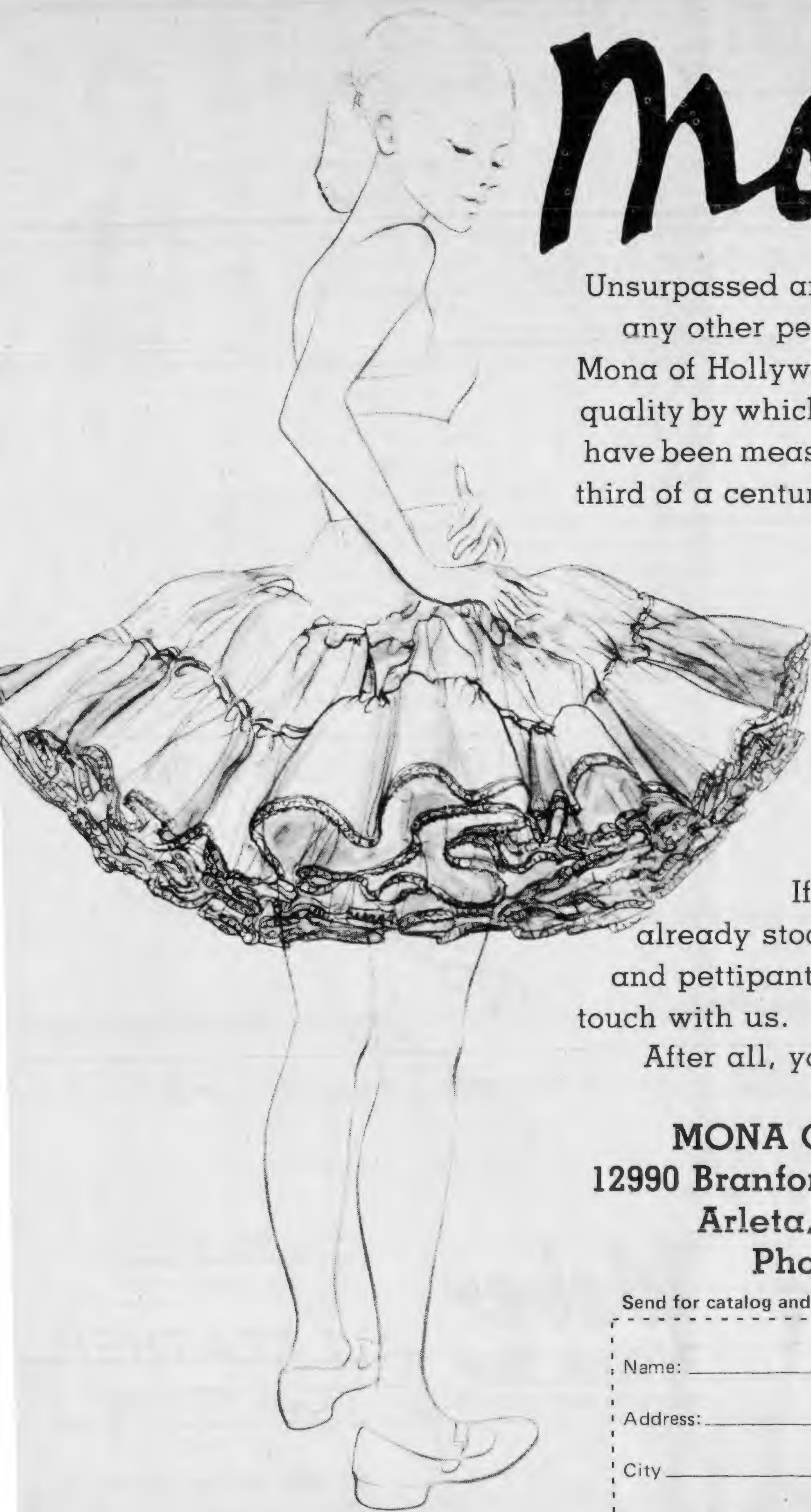


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K-1243 BLUE HAWAII Flip HAPPY LIFE Inst. only

K-1219 GHOST RIDERS Flip/Inst. Caller: Harry Lackey

## NEW ON LONGHORN

LH-1031 RAINY DAYS AND STORMY NITES Flip/Inst. Caller: Lee Swain

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Lee Swain



Harry Lackey

much instrumental use for average caller. The "All Night" hoedown is not outstanding as it too has quite a variety in the lead instruments that may be distracting. Rating: ☆☆

(**ADVANCED**, continued from page 25)

think all this through once the action is underway. The call is given and the dancers must react immediately. The tip given in this column follows the technical rule but simplifies how to remember it. This tip will also apply to other Magic Column calls which are currently being used.

Because of the popularity of Magic calls at the Advanced Level, some callers have started teaching them on the open floor at large festivals and at Mainstream clubs. Some of the Magic calls they choose are difficult even for challenge dancers and thus it seems inappropriate to use them at Mainstream. It is my feeling that Magic calls should not be used at Mainstream or at Plus levels.

## MEMORIAL DANCE

Ernie Dempster, active caller in Ontario, Canada, for more than 19 years passed away



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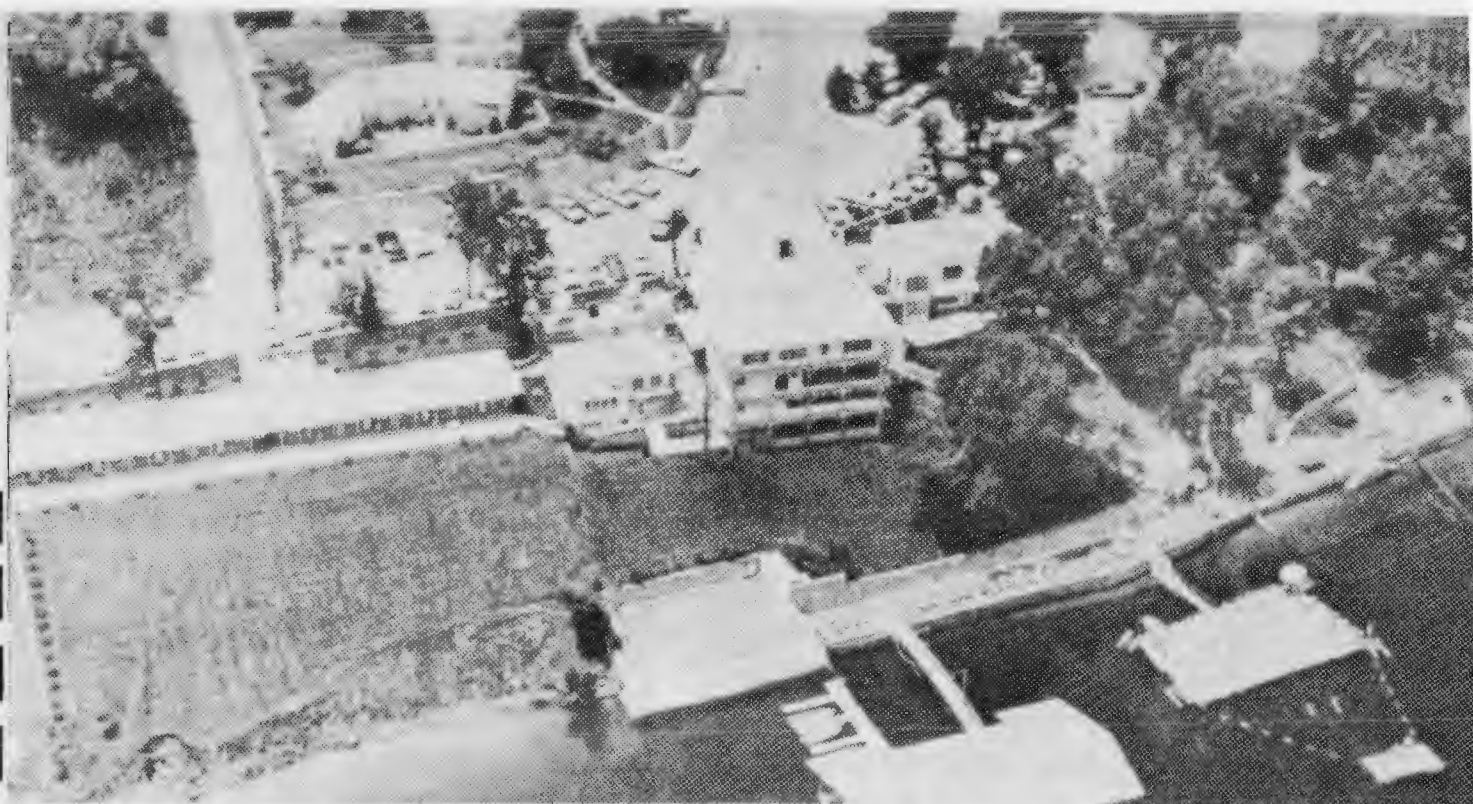
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**June 15-21** Elmer Sheffield Jr., Florida; Ken Bower, California; Marshall Flippo and Jerry 'n Barbara Pierce, Alabama.

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**June 29-July 4** (C1, C1½ level with Star Tips) Lee Kopman, New York and Keith Gulley, Maryland.

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**August 24-30** John Hendron, Massachusetts; Dave Taylor, Illinois; Marshall Flippo and Edna 'n Gene Arnfield, Illinois.

**August 31-September 6** Bob Fisk, Colorado; Beryl Main, Colorado; Marshall Flippo and John 'n Wanda Winter, Texas.

**September 7-13** Frank Lane, Colorado; Jerry Haag, Texas, Marshall Flippo and Charlie 'n Bettye Procter, Texas.

**September 14-20** Frank Lane, Colorado, Ron Schneider, Florida; Marshall Flippo, and Jack 'n Darlene Chaffee, Arizona.

**September 21-27** Johnny LeClair, Arizona; Randy Dougherty, Minnesota, Marshall Flippo, and Jack & Darlene Chaffee, Arizona.

**September 28-October 4** Bob Yerington, Iowa, Johnny LeClair, Arizona; Marshall Flippo, and Frank 'n Phyllis Lehnert, Ohio.

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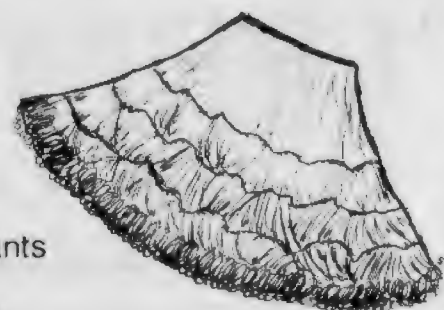
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last July. It is conservatively estimated he taught more than 1,000 people during his time in the activity in addition to escorting square dance tours in Europe, England, Hawaii and the Caribbean. His square dance clubs are holding an Ernie Dempster Memorial Dance on January 12 with Jim Lee calling. Proceeds will go to the local cancer clinic. For further information, contact Lucille Dempster, 144 Dufferin Avenue, Trenton, Ontario K8V 5E3.

## MORE CALLERS NOTES

National Callers Report, a fine note service

for callers is now being edited by George Jabbusch, Bayshore Gardens, Box 8577 Bradenton, Florida 33507. Originated by the late Will Orlich, George assisted with NCR in recent years and took over the editing chores at Will's request. Subscriptions are \$15.

M.D. Callers Note Service is published by England's Malcolm Davis, 40 Badgeney Road, Cambs. PE15, 9AS. Started last May, the second issue came out in August. The cost is 60 pence (about \$1.20 U.S.) and the service is aimed at all callers and levels.



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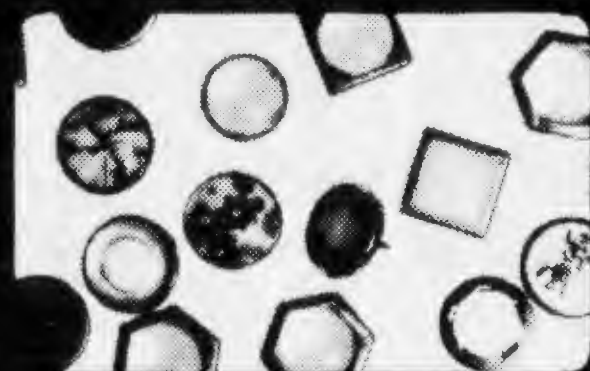
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A Memorial Fund has been started in memory of James R. Hopkins who lost his life in an automobile accident October 19, 1979 while returning from a dance. The Fund is to be administered by the Alberta Square and

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RFL-1/80





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Conn Housley  
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Frank Sanders  
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June 23-38



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## **KATE TAYLOR RETIRES**

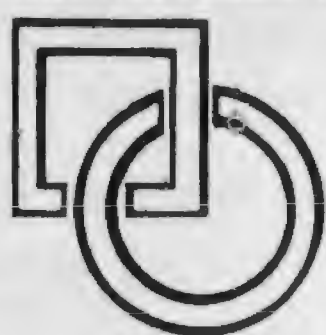


**K**ATE TAYLOR RETIRED the end of September as Director of the Kate Jackson Community Center in Tampa, Florida. "What's unusual about that?" you might ask. Perhaps not too much until you consider that Kate Taylor at 86 years young was the oldest employee of that city and the oldest, active square dance caller on the Suncoast of Florida, and possibly elsewhere.

Ms Kate began teaching and calling folk and square dancing many, many years ago and included this activity along with the many other facets of recreational work she handled for the city of Tampa. She has made friends a-plenty during her career.

Last September 19th, the mayor of Tampa declared that day to be Kate Taylor Day; the Golden Age Club held a party for Kate, and appreciative square dancers also feted her. Local television covered part of the events.

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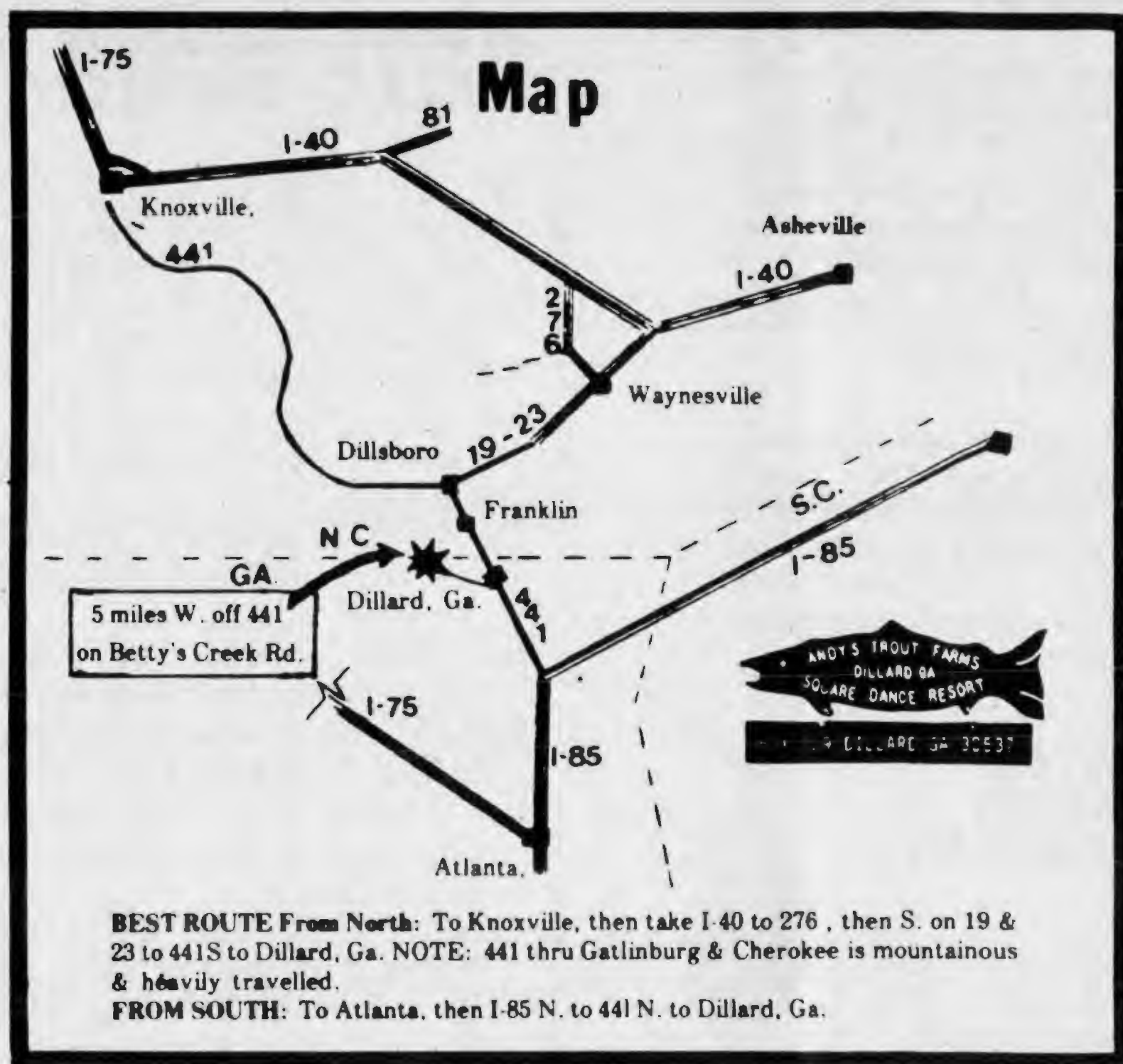
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JP 105 Tennessee Sunshine

JP 103 Selfish by Bob Vinyard

JP 101 Blue Moon of Kentucky by Bob Vinyard

# SQUARE DANCE DATE BOOK



Jan. 5 — Calico Squares' 6th Annual All-  
 Niter, Youth Cleveland Community Cen-  
 ter, Cleveland, Tennessee

Jan. 10-12 — 3rd Annual January Jubilee,  
 Philadelphia Sheraton Hotel, Philadel-  
 phia, Pennsylvania

Jan. 12 — Georgia State S/D Assn. Winter  
 Dance, Thrash Gym, ABAC, Tifton,  
 Georgia

Jan. 17-20 — Southern Arizona S/R/D Festi-  
 val, Tucson Community Center, Tucson,  
 Arizona

Jan. 18-20 — Hunt Valley Round A Rama,  
 Hunt Valley Inn, Baltimore, Maryland

Jan. 30 — 22nd Annual Funstitute, Crestview  
 School, Salt Lake City, Utah

Jan. 31-Feb. 2 — 16th Annual Aloha State  
 Convention, Neal Blaisdell Center, Hon-  
 olulu, Hawaii

Feb. 1-2 — Belles & Buoys S/D Mardi Gras  
 Festival, Biloxi-Sheraton, Biloxi, MS

Feb. 1-2 — 20th Annual Dixie Jamboree,  
 Civic Center, Montgomery, Alabama

Feb. 1-3 — 31st Annual Jamboree by the Sea,  
 Community Center, Oceanside, California

Feb. 1-3 — Winter Holiday Turkey Run,  
 State Park, Marshall, Indiana

Feb. 8-9 — 11th Annual Sweetheart Dance,  
 Fultondale Community Center, Fulton-  
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JP 205 4 In The Morning

JP 204 Gonna Have a Ball by Joe Porritt

JP 201 When You Say Love by Joe Porritt

JP 302 No Love At All (Round)  
 by Ollie & Donna Loehr (cued)



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### **May 25-31**

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Tony DiGeorge Metairie, La.  
Dave & Nita Smith Lubbock, Tx.

### **June 8-14**

Chris Vear Austin, Tx.  
Ed Larder Temple, Tx.  
Art & Fran Moore Dallas, Tx.

### **August 24-30**

Sleepy Browning Jayton, Tx.  
Rusty Fennell San Antonio, Tx.  
Duane & Pauline Ratliff Andrews, Tx.

### **Sept. 7-13**

Wade Driver Houston, Tx.  
Chuck Skaggs Lawton, Ok.  
Frances & Yvonne Halbison Lawton, Ok.

### **Sept. 21-27**

Wayne Baldwin Plano, Tx.  
Wade Driver Houston, Tx.  
Ray & Lillie Doyal Grand Prairie, Tx.

### **June 1-7**

Chris Vear Austin, Tx.  
Dick Parrish Hobbs, N.M.  
Carl & Jo Barnes Artesia, N.M.

### **June 15-21**

Ernie Kinney Fresno, Ca.  
Pat Barbour Montgomery, Tx.  
Horace & Brenda Mills Le Grand, Ca.

## **1980 FALL SESSION**

### **Aug. 31-Sept. 6**

Chris Vear Austin, Tx.  
Clay Hoge Austin, Tx.  
Corky & Paulette Pell San Antonio, Tx.

### **Sept. 1-20**

Wade Driver Houston, Tx.  
Bill Wright San Antonio, Tx.  
Don & Pete Hickman San Antonio, Tx.

### **Sept. 28-Oct. 4**

Wade Driver Houston, Tx.  
Rocky Strickland Duncanville, Tx.  
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*For further information on our 1980 schedule or reservations, write or call:*

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Feb. 15-17 — Island Festival, De Gray  
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Arkansas  
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Western Hi, Las Vegas, Nevada  
Feb. 16 — Loveland Sweetheart Ball, Love-  
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Lakeland Civic Center, Lakeland, Florida  
Feb. 23 — T & D S/D Assn. Hoedown, Union

Hall, Trail, British Columbia  
Feb. 23 — Austin S/R/D Assn. Dance, South  
Austin Recreation Center, Austin, Texas  
Feb. 23 — Valentine & Queen's Coronation  
Dance, Sanders Beach Recreation Center,  
Pensacola, Florida  
Feb. 23 — 102 Square Dance, Mesa Centen-  
nial Hall, Mesa, Arizona  
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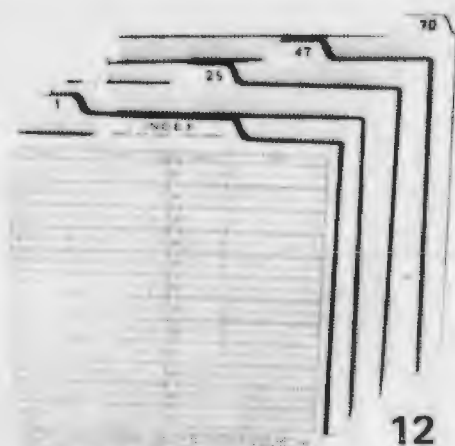
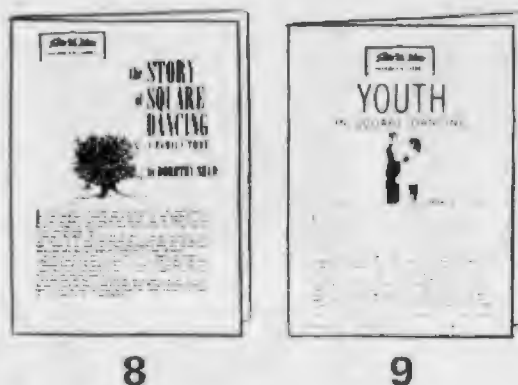
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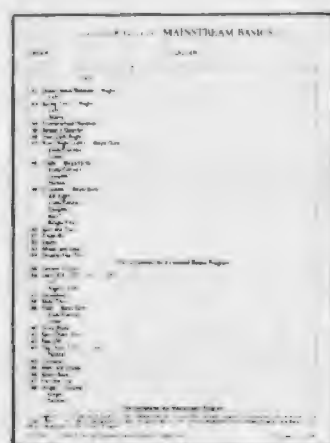


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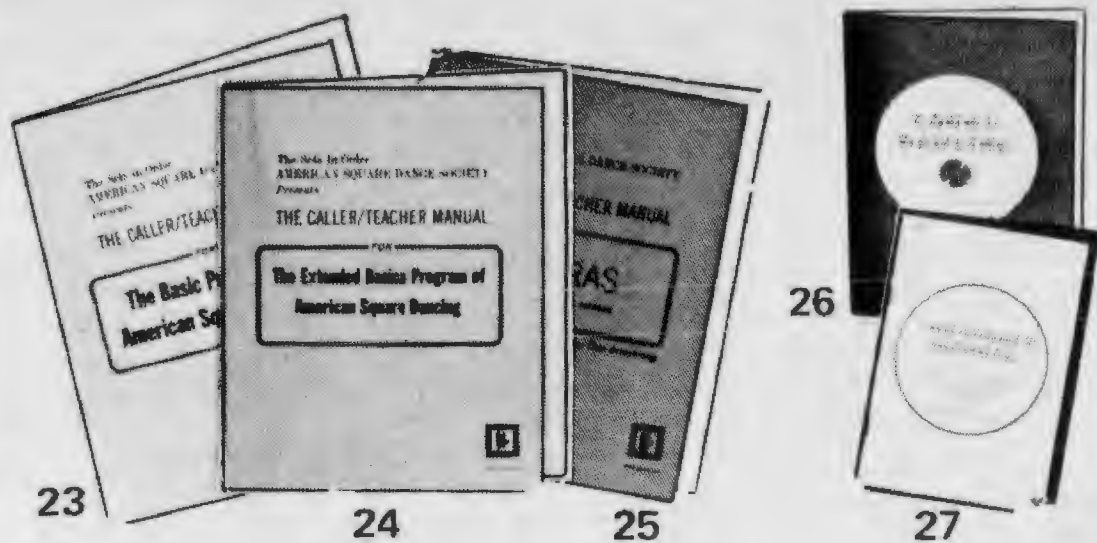


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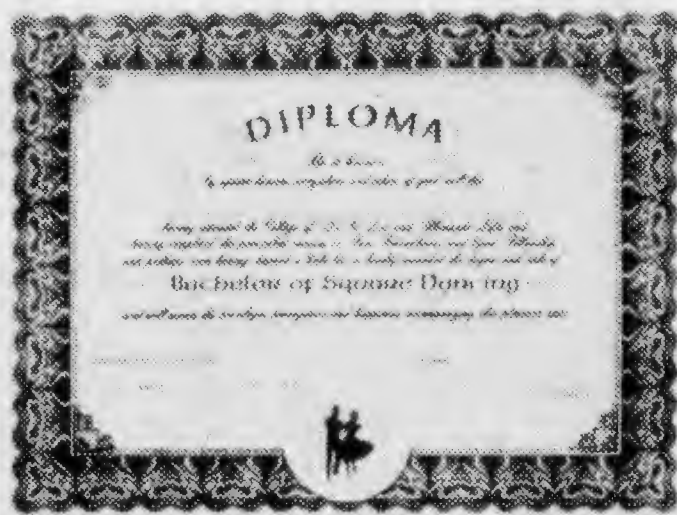


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30



31

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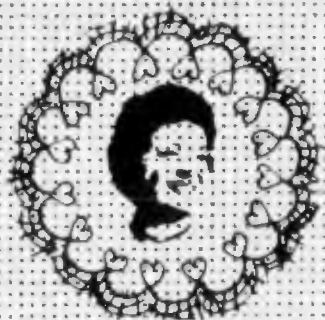


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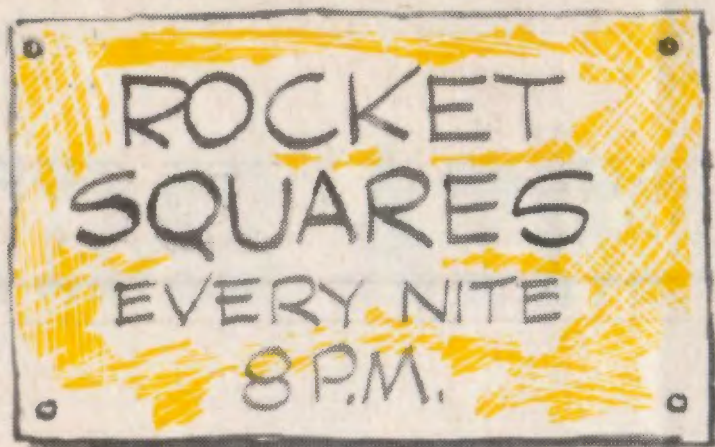
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